



# Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2011

## ART

Design

Higher Level

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

**3 – 13 May**

**Morning 9.30 – 12.00**

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 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)**

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 in any suitable medium relating to the question you have chosen. 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 your A2 sheet of preliminary work is done first. This is a **development** sheet where you should **explore** ideas that are in your preparatory sheet. You should consider 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. 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

This lush, hidden corner of Ireland is often missed by tourists but Laois has a wealth of historic houses, heritage towns and quiet walking trails to explore. The county town of Portlaoise flourished in the Celtic Tiger but has lost some of its soul in the process. But you will find some good restaurants, exhibitions and arts and music events here and in Abbeyleix. Nearby heritage towns such as Mountmellick and Abbeyleix with their graceful Georgian streets and Huguenot Portarlinton with its French charm have more to offer the visitor. Laois has always been a prosperous county and stately homes are big attractions. Some remain in private hands or have been turned into plush country hotels but you can visit the gorgeous gardens at Heywood and tour the grand neo-classical Emo Court for a taste of the high life. One of the first written mentions of Laois was on Ptolemy's map of AD140 when the Rock of Dunamaise made an appearance. This ruined fortress on top of a jagged limestone outcrop is a spectacular site at sundown. Laois's most famous son was William Dargan, an enterprising engineer who was responsible for building most of Ireland's rail lines. He also organised the Great Dublin Exhibition in 1853 and was instrumental in the establishment of the National Gallery of Ireland.

Stately Emo Court is a fabulous sight. It was designed by James Gandon (architect of Dublin's Custom House) in 1790 and is approached through a mile-long avenue of giant sequoias. The opulence of the house with its giant rotunda is matched by the extensive grounds which are home to over 1000 species of tree, sweeping lawns and an ornamental lake. Guided tours of the house are available.

The lovely town of Abbeyleix is home to one of Ireland's most famous and traditional pubs, Morrisseys, as well as having a beautiful sensory garden and a heritage centre that details the town's carpet-making tradition. It was Abbeyleix carpets that adorned the floors of the ill-fated Titanic.

At Killeslin on the site of a 5th-century monastery, you can see what is probably the finest Romanesque doorway in the country. The elaborate detail in the stone carvings on the 11th-century portal is quite stunning. Stradbally Steam Museum has a large collection of lovingly-restored fire engines, steam rollers and tractors. It will be terrific entertainment for boys. Donaghmore Workhouse Museum gives an insight into life during the famine with rooms left as they were in the late 1800s. Lea Castle - atmospheric ruins of a 13th-century castle on the banks of the River Barrow near Portarlinton. The Slieve Bloom Way is a 77km waymarked trail through the mountains and offers good chances of seeing skylarks, kestrels, and peregrine falcons. It can be broken up into smaller sections or completed in about 5 days. It covers an area of undiscovered environmental beauty, boasting a fabulous array of flora and fauna, remarkable deep glens, rock outcrops and waterfalls.

From *Laois Tourist Guide*

### Passage B

As he attempted to suppress a mounting fear, groping around helplessly in the pitch black, Jock became aware of a flickering sensation on his eyelids... He slowly and hesitantly opened them - the phantoms of his imagination swimming in the forefront of his mind - and saw all about him a phosphorescent green flickering. As he traced the zigzag patterns that projected eerie patterns of light onto the walls, he suddenly realised whence they came; they were the residual phosphor trails of myriads of luminous bats. A blind panic overtook the Artist's senses and he sought to cover his face from the clammy touch of these rabid creatures as he felt his feet slip on the uneven floor. He steadied himself and gradually, his eyes becoming more accustomed to the continuous flickering, he saw in this green eerie light that the shaft in which he was crouching led downward. Readjusting his backpack that seemed to have survived the fall intact, he clambered down away from the phosphor trails of the bats, thankful to be rid of them and discovered that there were long shallow steps hewn into the rock. Groping his way down these tortuous steps, he glimpsed from the corner of his eyes some sort of designs or inscriptions carved into the surface of the stone... Repulsion mingled with fear as Jock looked at these horrific wall carvings in which hybrid animals... sent a frisson of fear straight to his spine. For he realised that they were all depictions of Seth, the evil one; Seth who existed only in Egyptian mythology... or did he?

As there was no other way to go but down, the opening above having closed as solidly as if it were never there, Jock began to descend. Green phosphorescence from the luminous bats in the chamber above

afforded enough light to see two or three steps at a time and as he looked again at the walls, he saw the scenes were becoming more and more grotesque. Anthropomorphic depictions of humans with Goat and Pig-like heads...made his stomach heave, as down, down he went for what seemed like an age... Rounding a bend Jock almost walked straight into space, for as he gripped the slippery wall he suddenly saw that he was looking out through a door-like aperture and realised that he was standing on a narrow ledge poised above a vast abyss; unlimited space stretched in front of him. As he stood on the ledge...he gasped-for the scene now laid out in front of him was as breathtaking in its strange beauty as the recent shaft he had descended was in its hideousness.

His first thoughts were that it was upside down. The light which filled the air, was, impossible as it sounds, sunlight, but the shattering contradiction was that it was coming from below. It radiated up from what appeared to be a huge volcano, but it seemed to be reflected off something in the sky. As he looked upwards he could see a disc-like shape that twinkled and sparkled; the jewel like object in the sky was reflecting the light from below, and then it came to him - it was the sacred eye of Horus that Sitinitrew had so vividly described...

So that was the eye of Horus...floating up there in the "sky", but as the Artist looked he now realised it was not the sky but a river: a great Green River meandering lazily across the highest point of his vision. For as his eyes adjusted to the brightness, he could pick out the smaller detail of this bizarre world. The great Green River looped its way up into the distance where it disappeared in a haze from which rose snow-capped mountains that reflected the crimson flush of this subterranean sun. Then as he finally realised that this must be the river of time of the ancient Netherworld, a numbing fear crept over him; for he was *below it, below the river of time!* And that light from the volcano was the light from the shrine of the centre of the world...

The spell that the sly magician Morrad had tricked him into uttering was of the direst consequence: for he was not at the Elysian fields where he had intended to be...but looking down onto the Lost Dimension of Nethertime; an encapsulated world controlled by the slaving hybrid manifestation depicted in the shaft above-Seth!

Adapted From *The Sacred Eyes of Time* by Richard Turneramon

### Passage C

Orchids advertise their prowess with expensive and often bizarre blooms...Some of the flowers are simple. They are dark and look rather like the entrance to a burrow, which attracts a bee to come in for a snooze and pollinate as it does so. Many more use far more elaborate tactics. Some are perfect six pointed stars while others resemble a glass-blower's nightmare with fine tendrils that hang together in delicate and lurid bunches. Yet others look as if they are moulded from thick pink plastic. The flowers are scarlet, white, purple, orange, red and even blue. One species is pollinated by a wasp...For those over-impressed by the beauties of botany, certain orchids smell like putrid fish to attract carrion-feeding flies.

The biological war between flower and insect, like the whole of evolution, involves an endless set of tactics, but no strategy. It has produced a vast variety of blooms, each of which evolved in a manner that depends on the preferences of their pollinators...

However remarkable the details, all their flowers are based on the same fundamental plan...Their parts are arranged in threes, or multiples of that figure. The central lobe is often enlarged into a coloured lip which acts both as a flag to attract insects and as a landing strip that allows visitors to reach the sweet reward at its base...

Plants colonised the land more than four hundred million years before the present. Those pioneers had no flowers and neither did the huge forests of giant ferns that covered large parts of the planet a hundred million years later. The fern forests declined and the dinosaurs flourished for an age in a flowerless world. Not until the first flowers of all, perhaps a hundred and fifty million years ago did the conflict between insect and plant begin. It led to an explosion of change in both parties. Their joint transformation was spectacular, for more than three hundred thousand species of flowering plants have evolved, together with several thousand times that number of insects...

Plenty of pollinators, too are duplicitous. Insects gnaw into a flower to gain a reward at minimal cost while humming birds can poke a hole in its side to do the same. Even legitimate pollinators like honey

bees become robbers at once when someone else has broken in. For them dishonesty pays and they turn to it when ever they get a chance.

The flowers have hit back. What they offer may be quite different from what they promise. Orchids have a wide range of lures. Some subvert their pollinators' desires with blossoms that resemble female insects...

Others exploit the greed, rather than the lust of their visitors. They advertise... a free meal but again they provide nothing... About a third of all orchids act in this underhand way - flashy signal but no food reward...

Often such false flowers are like the harmless flies that look like wasps-mimics, with a resemblance, more or less accurate, to other local plants that do make a reward. They flaunt a badge of quality such as bright colour to attract an assistant on the cheap. Some work hard to fool their visitors and are uncannily similar to a particular model in shape and colour. Certain Australian kinds, for example, look like mushrooms and are pollinated by mushroom gnats in search of a place to lay eggs. A few even make small orange and black spots on their flowers which attract aphid-feeding flies that see the spots as potential prey. More often their displays are no more than general statements of reward that attract a variety of insects. The parasite joins a whole guild of locals in which the various species share a resemblance and attract about the same mix of insects. Honest plants pay the price when insects avoid them after an anticlimactic experience with a cheat. Some orchids are doubly duplicitous for individuals vary in colour, one from another, which allows them to parasite a wider range of victims.

Adapted from *Darwin's Island* by Steve Jones

**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) The cover of a brochure entitled 'Visit Laos' influenced by the imagery in Passage A.
- (b) A poster advertising a trip to the under world described in Passage B.
- (c) A decorative sign for the door of your school's Biology Room. Take your inspiration from Passage C.

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. Personalised hand-constructed and rendered lettering is preferred.

### **2. Linocutting and Printing**

Create a design for a lino print for one of the following:

- (a) An illustration based on any of the buildings described in Passage A.
- (b) An illustration based on the imagery described in Passage B.
- (c) An illustration for the cover of a gardening book. Take your inspiration from 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 the different types of cuts to be used.

### 3. **Fabric Printing**

Create a design suitable for one of the following:

- (a) A wall hanging inspired by the description of the Slieve Bloom Way in Passage A.
- (b) A repeat pattern based on imagery from Passage B.
- (c) A half drop repeat pattern based on imagery 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 embroidered panel based on the imagery of Emo Court Gardens in Passage A.
- (b) An embroidered panel **or** three dimensional soft sculpture inspired by any of the creatures or characters mentioned in Passage B.
- (c) An embroidered panel inspired by the imagery 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 textile inspired by any of the imagery in Passage A.
- (b) A panel inspired by the scenery described in Passage B.
- (c) A wall hanging based on the imagery 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 how your design is to be produced.

## 6. Pottery

Create a design for one of the following:

- (a) A functional vase that commemorates Co. Laois. Take your inspiration from Passage A.
- (b) A relief panel based on the imagery in Passage B.
- (c) A decorative bowl inspired by the descriptions of the flowers 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

Based on your reading of the descriptive passages, design a dressed puppet for one of the following:

- (a) A Slieve Bloom mountain hiker – Passage A
- (b) Seth – Passage B.
- (c) The Robbing Honey Bee – 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 portfolio to display images of the heritage town of Abbeyleix described in Passage A.
- (b) A box folder to hold the Artist's sketches made during the trip described in Passage B.
- (c) A document folder to hold a series of gardening articles. Take your inspiration from the imagery in Passage C.

You may work to scale. Your finished design should show measurements and details of materials, bindings/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 graphic identity (logo) for 'Laois Tourism'. You should show it in use as a letterhead and as a business card. Take your inspiration from Passage A.
- (b) A large billboard design advertising a horror film based on the imagery in Passage B.
- (c) A book jacket for a book entitled 'Orchids Versus Insects'. Take your inspiration from Passage C.

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 to be situated at the entrance to the Steam Museum described in Passage A.
- (b) A free-standing sculpture inspired by any of the creatures or characters in Passage B.
- (c) A free-standing sculpture inspired by any of the flowers and/or insects 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 for a scene in a play set in one of the locations in Passage A.
- (b) The film set for a scene in a horror film that takes its inspiration from Passage B.
- (c) The film set for a science fiction film entitled 'Revenge of the Insects'. Take your inspiration from Passage C.

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