



Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION 2012

ART

Design

Higher Level

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

Monday, 30 April – Friday, 11 May

Morning, 9.30 - 12.00

This paper is to be handed to candidates on **Tuesday, 17 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 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 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

Part adventure, part odyssey and definite privilege, a visit to Skellig Michael, once an austere Atlantic monastic settlement, now a World Heritage site off the Co. Kerry coast, is a humbling one on several counts.

Aside from the courage, vision, and resourcefulness of those master builders, the ancient monks, there is the ocean itself. The often angry swell that surrounds the two islands – for Skellig Michael is flanked by a smaller and even more elusive companion rock fortress and bird haven – is a test of boatman, pilgrim, archaeologist, birdwatcher, lighthouse enthusiast and tourist alike.

Although a relatively short distance, the 90 minute boat trip can appear suitably purgatorial thanks to the generous fumes of the diesel engine, as well as the relentless rise and fall of a choppy sea. Jeering gulls screech overhead, gleeful as sea sickness strikes several of the passengers; the more the better as far as the birds are concerned.

Watching the line of the horizon is useful advice, but can prove difficult as the boat lurches and heaves. The Skelligs appear to drift in and out of sight, a menacing pair initially resembling shark fins, before striking the viewer as a pair of cathedrals and finally setting into what they are, eerie and majestic fortresses. While the smaller island, Little Skellig, seems to pulsate with the life of the thousands of birds, particularly gannets.

This is no romantic island paradise of shadowy lagoons, freshwater lakes and fruit-bearing trees. There are no trees, and aside from the wonderful birds, heroes in their own right, it looks to be what it is – a twin-peaked plug of rock, content to intrigue rather than welcome.

On climbing the highest ledges of the hazardous South Peak, the views are spectacular. Far below, like a forgotten toy, stands the disused lighthouse. On a breezy late summer's evening of painterly light, the setting is glorious, but it must have been a desolate hell in the bitter wind and rain of a winter storm with wet stone as the only shelter. The Vikings made several raids on Skellig, but the weather would have proved a greater, more constant enemy.

For once I did not regret the absence of the puffins: sweet and docile as they are, their colour dilutes the gravitas of the site. Further on up the slope, are more steps and then, on entry through a tunnel in the retaining wall, is the settlement, with its sense of community. The tallest stone cross, the priest's stone, appears to preside over the site, particularly that of the monk's graveyard with its collection of crosses standing erect in a group and appearing to become, as darkness falls, a group of monks looking out over the sea.

Having spent a night on the rock in one of the huts used by Office of Public Works' staff, I was lucky to spy Skellig's most subtle resident, the storm petrel, Europe's smallest sea bird which visits land only while breeding. It hides by day and its one egg is laid in stone walls, often within the monastery complex. One of the beehive huts was serving as nursery to a sturdy Manx shearwater chick. A fluffy, awkward little character, it was trusting enough to be petted. But the storm petrels with their odd purring, cough-like cry are different. Against the absolute blackness of the night sky they were more motion than form.

Adapted from *Skelligs* by Eileen Battersby, The Irish Times.

Passage B

People of Earth, do not be afraid. We come in peace – and why not? For we are your cousins; we have been here before.

You will recognise us when we meet, a few hours from now. We are approaching the solar system almost as swiftly as this radio message. Already, your sun dominates the sky ahead of us. It is the sun our ancestors and yours shared ten million years ago. We are men, as you are; but you have forgotten your history, while we have remembered ours.

We colonized Earth, in the reign of the great reptiles, who were dying when we came and whom we could not save. Your world was a tropical planet then, and we felt that it would make a fair home for our people.

We were wrong. Though we were masters of space, we knew so little about climate, about evolution, about genetics ...

For millions of summers - there were no winters in those ancient days – the colony flourished. Isolated though it had to be in a universe where the journey from one star to the next takes years, it kept in touch with its parent civilization. Three or four times in every century, starships would call and bring news of the galaxy. But two million years ago, earth began to change. For ages it had been a tropical paradise; then the temperature fell, and the ice began to creep down from the poles. As the climate altered, so did the colonists. We realize now that it was a natural adaptation to the end of the long summer.

The division brought envy, discord, and, ultimately, conflict. As the colony disintegrated and the climate steadily worsened, those who could do so withdrew from Earth. The rest sank into barbarism.

We could have kept in touch, but there is so much to do in a universe of a hundred trillion stars. Until a few years ago, we did not know that any of you had survived. Then we picked up your first radio signals, learned your simple languages, and discovered that you had made the long climb back from savagery. We come to greet you, our long-lost relatives – and to help you.

We have discovered much in the aeons since we abandoned Earth. If you wish us to bring back the eternal summer that ruled before the Ice Ages, we can do so.

Perhaps it has run its course – but if not, we have good news for you. People of Earth, you can rejoin the society of the universe without shame, without embarrassment.

Adapted from *Reunion* by Arthur C. Clarke.

Passage C

Some scents sparkle and then quickly disappear; like the effervescence of citrus zest or a bright note of mint. Some are strange siren songs of rarer origin that call from violets hidden in woodland, or irises after spring rain. Some scents release a rush of half-forgotten memories. And then there are the scents that seem to express truths about people and places that you have never forgotten: the scents that make time stand still. That is what *Lavande de Nuit*, Marthe's perfume, is to me. Beyond the aroma's first charge of heliotrope, as the almond and hawthorn notes rise, it carries sights and sounds, tastes and feelings that unfurl one from the other: the lavender fields, sugar-dusted biscuits, wild flowers in meadows, the wind's plainsong in the trees, the cloisters of silver-flickering olives, the garden still warm at midnight, and the sweet, musky smell of secrets. That perfume is the essence of my life. When I smell it, I am ten years old again, lying in the grass at Les Genévriers, on one of those days of early summer when the first fat southerly winds warm the ground and the air begins to soften with promise. I am twenty, as I toss my long hair and walk on air towards my lover. I am thirty, forty, fifty, sixty, and frightened.... How can I be frightened by a scent?

The rocks glow red above the sea, embers of the day's heat below our balcony at the Hotel Marie. Down here, on the southern rim of the country, out of the Mistral's slipstream, the evening drops as viscous liquid: slow and heavy and silent. When we first arrived, the stifling sultriness made sleep impossible; night closed in like the lid of a tomb. Now, in the few hours I do sleep, I dream of all we have left behind: the hamlet on the hill and the whispering trees. Then, with a start, I'm awake again, remembering.

We cannot leave France, so, for want of anywhere better to go, we are still here. When we first settled in, it was the height of summer. In shimmering light, sleek white yachts etched diamond-patterned waves on the inky blue playground. And oiled bodies roasted on honey gold sand. Jazz festivals wailed and syncopated along the coastline. For us, days passed numberless and unnamed. At this once-proud belle époque villa built on a rocky outcrop around the headland from the bay of Cassis, we have found a short-term compromise. We eat dinner at a café on the beach. How much longer will it be open is anyone's guess. We hardly speak as we drink wine and pick at olives.

Adapted from *The Lantern*, Deborah Lawrenson

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) An illustrated map to guide tourists to Skellig Michael and the sites mentioned in Passage A.
- (b) The cover of a magazine on astronomy as mentioned in Passage B.
- (c) A poster advertising the perfume described in 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 the cover of a book on Irish Heritage Sites. Take your inspiration from Passage A.
- (b) An illustration based on any imagery described in Passage B.
- (c) An illustration for the cover of a Festival Programme. Take your inspiration from the imagery in 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 repeat pattern based on the description of the wildlife mentioned in Passage A.
- (b) A wall hanging to be situated at the entrance to a science museum, inspired by Passage B.
- (c) A half-drop repeat pattern inspired by any of the imagery in 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 architecture mentioned in Passage A.
- (b) A three-dimensional soft sculpture inspired by any of the imagery 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 wall hanging based on the description of any of the imagery mentioned in Passage A.
- (b) A woven tapestry inspired by Passage B.
- (c) A woven textile inspired by 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 vessel inspired by Skellig Michael as mentioned in Passage A.
- (b) A relief panel inspired by Passage B.
- (c) A ceramic sculpture inspired by 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**

Design a dressed puppet for one of the following, based on your reading of the descriptive passages:

- (a) The Viking - Passage A.
- (b) The Colonist - Passage B.
- (c) The Sun Bather - 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 box folder to hold memorabilia from your trip to Skellig Michael described in Passage A.
- (b) An expanding file to hold images inspired by Passage B.
- (c) A document folder to hold notes kept by the writer in Passage C.

You may work to scale. Your finished design should show measurements and include details about materials, binding/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 brochure or flyer advertising the Skellig Michael tour as described in Passage A.
- (b) A billboard design advertising a science exhibition. Take your inspiration from Passage B.
- (c) A logo for the café mentioned in 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 Heritage Site mentioned in Passage A.
- (b) A three dimensional free-standing sculpture to be situated in front of a science museum. Take your inspiration from Passage B.
- (c) A sculpture to be situated on a seafront site. Take your inspiration from 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 three-dimensional display promoting boat trips to the Skelligs. Take your inspiration from Passage A.
- (b) A set for one scene in a science fiction film inspired by Passage B.
- (c) A set design for a TV advertisement for a French perfume inspired by Passage C.

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