

**M.62**

**AN ROINN OIDEACHAIS**  
**LEAVING CERTIFICATE EXAMINATION, 1996**  
**This paper should be handed to candidates on 12th June 1996**  
**ART**  
**IMAGINATIVE COMPOSITION or STILL LIFE - ORDINARY LEVEL**

1059

WEDNESDAY, 19 JUNE - MORNING 9.30 to 12.00

100 marks are assigned to this paper.

Write your Examination Number clearly in the space provided on the drawing paper. You may work on the reverse side of the paper if you wish.

Write the title of the paper - "Still Life" or "Imag Comp" - on the drawing sheet immediately below your Examination Number.

The use is allowed of tracing paper, coloured papers, texturing materials or other materials normally required to answer the question.

Candidates who select Still Life are required to bring appropriate objects of their own selection and set up their own groups in time for the commencement of the examination.

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**DESCRIPTIVE PASSAGE**

Containing Starting Points

**N.B. Your starting point must be stated on the back of your work.**

One sunny evening during the school holidays Dad told us that Mum needed to rest and take things easy once she came out of Hospital. We were going to our cousins down the country for a holiday. Bags were packed with toys, swimming gear, football shorts, books, games, tennis rackets and clothes. We were so excited that night that no one slept. It had been ages since we had been to Auntie Peggy's farm.

We squeezed into the train and found the most comfortable seats. Dad waved as the train chugged out of the station leaving behind the sprawling city. As it gathered speed, the houses thinned out in ragged disarray and soon we found ourselves surrounded by green fields and hedgerows.

The weather improved as the train raced on into the countryside. The sun shone casting the trees in silver-white sunlight as we passed through Tipperary. The Galtees rose out of all the green, their blue granite peaks streaked with purple. Everywhere sparkled. Haycocks dotted the fields in various shades of yellowy beige, some with their tips covered. Crops made lacy green patterns like embroidery on a cushion. Vicky held the baby while Karen doled out the sandwiches and drinks. Afterwards she fed baby John his bottle and he went to sleep. We read our comics when we got tired of looking out the window and I began to recall the last time I stayed on the farm.

I remembered my brother scattered meal to the hens and sent them flying in all directions. Uncle Mike showed him how to throw the feed gently and we watched them furiously pecking. They don't lay if they are frightened he told us, and then he showed us all the places where they laid their eggs - the haggard, the special nests, the loft and the hay barn.

Nothing tasted as good as Auntie Peggy's black pot stew. It was always my job to collect a selection of vegetables from the store.

Gradually the train came into the station as a loud whistle woke us from our thoughts.

Uncle Mike was waiting for us, and drove us to the farm. Auntie Peggy led us into her gleaming kitchen. A fire burned in the range, and shutting the door on the cool evening, she sat us down. In one corner there was a table laden with home-baked bread, two types of red jam and cakes such as we hadn't seen for years in Dublin. A big dresser stood at the far end with blue willow pattern plates and knick-knacks. Bread and jam never tasted so good.

**Daisy Chain War by**

**Joan O' Neill**

**ONE QUESTION ONLY TO BE ATTEMPTED**

Select a starting point from a passage above.

1. Draw or paint a picture you have in mind after reading the descriptive passage.  
OR
2. Draw or paint a still-life group of objects contained in or suggested by the descriptive passage.  
OR
3. Make an abstract composition suggested by the descriptive passage.