

**AN ROINN OIDEACHAIS AGUS EOLAÍOCHTA**  
**LEAVING CERTIFICATE EXAMINATION, 2001**

**This paper should be handed to candidates on Friday, 4<sup>th</sup> May**

**ART**

**IMAGINATIVE COMPOSITION AND STILL LIFE - ORDINARY LEVEL**

**11 MAY- MORNING 9.30 TO 12.00**

100 marks are assigned to this paper.

**INSTRUCTIONS**

Write your Examination Number clearly in the space provided on the drawing paper. Write the title of the paper – “Still Life” or “Imaginative Composition” – on the drawing sheet immediately below your Examination Number. Your starting point must be stated on the reverse side of the drawing sheet. You may work on the reverse side of the paper if you wish. The use is allowed of tracing paper, coloured papers, texturing materials or other materials normally required to answer the question. A candidate who selects Still Life is required to bring appropriate objects of his/her own selection and set up his/her own group in time for the commencement of the examination.

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## DESCRIPTIVE PASSAGE

Containing Starting Points

**N.B. Starting points must be stated on your Preliminary Sketch.**

It is a cold, miserable autumn evening. The familiar rain dribbles down the windowpane and the wind howls and screams for attention. Leaves cling to the branches for their lives but are forced to a sudden death by the cruel and heartless breeze.

The river bulges and swells and the water spills across the already flooded road. A fish appears in a puddle and swims around and around. Small animals scurry around in the under growth for shelter.

The old house looked very derelict, with its ivy-covered walls and the dampness that crept up from the soggy ground. The wild overgrown garden looked uninviting as the rainwater weighted on the foliage. Mud and grit greeted them as they ploughed their way up the well-worn garden path.

Once inside the two weary travellers Trish and Tom removed their wet shoes and light-weight jackets and placed them in the corner of the old scullery. The rain dripped from the soaked clothing and created a small pool of water on the floor beside the sleeping cat's basket.

Bach, the cat slept soundly on his yellow and black check blanket, unaware and uninterested in the happenings around him. In the corner lay bags of rubbish waiting to be taken out to the bin once the rain ceased. It was obvious from the contents of the bags that a good time was had by all the previous night.

The old kettle began to whistle a welcome tune and the two weary travellers relaxed with a cup of tea in front of the old fashioned stove that radiated heat all around the cosy room. The light reflected on Trish's grandmother's collection of vases, candlesticks and antiques.

Caressing the welcome hot drink between her hands Trish recalled the past two weeks of red hot sunshine, old quaint white-washed small houses spread along the Spanish coastline. She remembered the old women dressed in black gathering in small groups having their morning chat. Trish had so many things to tell her family when they woke up. The photographs would help to describe the early morning outdoor markets where one could buy anything from a needle to an anchor.

Tom spoke about the café where they spent every lunch time watching the old fishermen with their donkeys carrying the morning catch of such exotics as octopus, crab and catfish. The old village had a magical, medieval atmosphere with its quaint tiny shops, its cobbled streets and its array of street markets displaying every type of fruit and vegetable you could ever imagine. The oranges and pears never tasted the same at home.

Full of happy memories Trish dragged herself off the chair and went to bed. "Holidays are wonderful but there is no place like your own bed when you are tired", her Mother always said this and how right she was!

### ONE QUESTION ONLY TO BE ATTEMPTED

Select a starting point from the above passage and

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.