



**Coimisiún na Scrúduithe Stáit
State Examinations Commission**

JUNIOR CERTIFICATE EXAMINATION, 2009

ENGLISH - HIGHER LEVEL - PAPER 2
(180 marks)

WEDNESDAY, JUNE 3 - AFTERNOON, 2.00 - 4.30

**YOU MUST ATTEMPT ALL THREE SECTIONS ON
THIS PAPER.**

EACH SECTION CARRIES 60 MARKS.

SPEND ABOUT 45 MINUTES ON EACH SECTION.

Answer QUESTION ONE and QUESTION TWO

QUESTION ONE

(30)

Answer either (A) or (B).

(A) SHAKESPEAREAN DRAMA

The following extract (in edited form) is taken from *Antony and Cleopatra* by William Shakespeare. Read the extract carefully and then answer the questions which follow.

**Background to this extract:**

Cleopatra is an Egyptian queen who falls in love with Antony, a Roman officer and nobleman. Antony is recalled to Rome and while there marries Caesar's sister, Octavia, for political reasons. Before this extract Cleopatra remembers Antony fondly and eagerly awaits his return to Egypt.

In this extract a messenger arrives with news from Rome and Cleopatra's mood changes. She questions the messenger and learns about Antony's marriage. Her advisor, Charmian, is also present.

- Cleopatra** (*warmly*): Prithee, friend (the messenger),
Tell me the news from Rome,
The good and bad together. He's (Antony) friends with Caesar;
In good health, thou sayst; and thou sayst, unmarried.
- Messenger:** Unmarried, madam! no; I made no such report:
Madam, he's married to Octavia.
- Cleopatra:** I am pale!
- Cleopatra:** The most infectious disease upon thee! [*Strikes him down.*]
- Messenger:** Good madam, patience.
- Cleopatra:** What say you? Hence, [*Strikes him again.*]
Horrible villain! I'll unhair thy head: [*She pulls at him.*]
Thou shalt be whipp'd with wire, and stew'd in brine*,
Smarting* in vinegar. *Salt
*Feeling pain
- Messenger:** Gracious madam.
- Cleopatra:** Say 'tis not so, I will give thee land,
And make thy fortunes proud,
And I will give thee a gift beside as well.
- Messenger:** He's married, madam.
- Cleopatra:** Rogue! thou hast liv'd too long. [*Draws a knife.*]
- Messenger:** Nay, then I'll run.
What mean you, madam? I have done no wrong. [*Exit.*]
- Charmian:** Good madam, keep yourself within yourself;
The man is innocent.

Cleopatra: Some innocents 'scape not the thunderbolt.
Call the slave again: Though I am mad, I will not bite him. Call.
Chamain: He is afraid to come.
Cleopatra: I will not hurt him.
These hands do lack nobility, that they strike out in a mean way.

Re-enter Charmian, and Messenger.

Cleopatra: Come hither, sir.
Though it be honest, it is never good to bring bad news.
Tell me now the truth, is he married?
Messenger: He's married, madam.
Cleopatra: The gods confound thee! Holds' thou still to that tale?
Messenger: Should I lie, madam?
Cleopatra: O! I would thou didst,
Go, get thee hence.
Messenger: I crave your highness' pardon.
Cleopatra: He is married?
Messenger: To punish me for what you make me tell
Seems most unfair; he's married to Octavia.
Cleopatra: Get thee hence.

[Exit Messenger.

Charmian: Good your highness, patience.
Cleopatra: Lead me from hence; I faint. O Charmian!
Go to the messenger, bid him
Report the feature* of Octavia: her years, *Appearance
Let him not leave out the colour of her hair,
Her height, her temperament.
Bring me word quickly.
Pity me, Charmian,
But do not speak to me. Lead me to my chamber. *[Exeunt.*

Answer **two** of the following questions. Each question is worth 15 marks.

1. What is your impression of Cleopatra from this extract? Support your answer with reference to the text.
2. Imagine you are the messenger in this extract. Write a short dialogue between yourself and your friend about your experience with the Queen. Tell your friend what happened and explain how you feel after your encounter with Cleopatra. Base your answer on information from the text.
3. Imagine that you are directing this play. In the context of the extract you have just read explain how you would make use of **TWO** of the following in your production: costume, setting, facial expression, props.

(B) OTHER DRAMA

The following extract (in edited form) is adapted from a play by Simon Reade based on Michael Morpurgo's novel *Private Peaceful*. Read the extract carefully and answer the questions which follow.



Soldiers in a World War I trench

Background to this extract:

In this extract two brothers, Tommo and Charlie Peaceful, are part of an English regiment fighting in the trenches of World War I. Although both brothers have been injured their Commanding Officer, Sergeant Hanley, expects them to fight on with the rest of the troops.

Ypres, France 24th June 1916, No-man's-land.

Charlie: Thought we'd lost you, Tommo. The same shell that buried you killed half a dozen of the others. You were lucky. Your head looks a bit of a mess, though. Me, I can't feel my legs. I think I've lost a lot of blood.

Tommo: Where are we, Charlie?

Charlie: Middle of bloody no-man's-land, that's where, some old German dug-out.

Tommo: We'd best stay here for a while, hadn't we, Charlie?

Sergeant Hanley: Stay put? Stay put? You're worse than your brother, Peaceful. Our orders are to press home the attack and then hold our ground. Only fifty yards or so to the German trenches. On your feet, all of you.

(No one moves.)

Sergeant Hanley: What in hell's name is the matter with you lot? On your feet, damn you! On your feet!

Tommo: I think we are all thinking the same thing, Sergeant. You take us out there now and the machine guns will mow us down. Maybe we should stay here and then go back later when it gets dark? No point in going out there and getting ourselves killed for nothing, is there Sergeant?

Sergeant Hanley: Are you disobeying my order, Private Peaceful?

Tommo: No, I'm just letting you know what I think. What we all think.

Sergeant Hanley: And I'm telling you, Peaceful, that if you don't come with us when we go, it'll be a court martial for you. It'll be the firing squad. Do you hear me, Peaceful? Do you hear me?

Tommo: Yes, Sergeant. I hear you. But the thing is Sergeant, even if I wanted to, I can't go with you because I'd have to leave Charlie behind, and I can't do that. He's wounded. I don't think he can walk, let alone run. I'm not leaving him.

Sergeant Hanley: You miserable little worm, Peaceful. I should shoot you right where you are and save the firing squad the trouble. The rest of you, on your feet. I want you men out there. It's a court martial for anyone who stays.

(Screaming) Let's go! Let's go!

(Sound : the German machine guns open fire.)

Charlie: I'm not sure I'll make it, Tommo. I want you to have this. (*Charlie takes off his watch*) It's a wonderful watch. It will never let you down. If you wind it regular, time will never stop and when you get back home, my little Tommo can have it. He's got all the time in the world.

Answer **two** of the following questions. Each question is worth 15 marks.

1. What is your impression of Tommo from this extract? Support your answer with reference to the text.
2. Write a short dialogue between Sergeant Hanley and Tommo that follows on from the end of this extract. Keep your dialogue true to what you know of Sergeant Hanley and Tommo's characters from this extract.
3. Imagine you are directing this play. In the context of the extract you have just read explain how you would make use of **TWO** of the following in your production: setting, sound effects, props, costumes.

QUESTION TWO

(30)

Answer **EITHER 1 OR 2** which follow.

N.B. You must give the name of the play that you choose. You may **NOT** choose either of the scenes quoted on this examination paper as the basis for your answer.

1. Choose a scene from a play you have studied where a particular mood or atmosphere is created.
 - (i) Describe the mood or atmosphere in this scene. Support your answer with reference to the text. (15)
 - (ii) How does the playwright create this mood or atmosphere? Aspects you may wish to consider could include: setting, lighting, stage directions, music, sound or dialogue. (15)

OR

2. From a play you have studied choose **one** important relationship.
 - (i) Describe the main characteristics of this relationship throughout the play. (15)
 - (ii) How does **either** the setting (time or place) **or** another character have an influence on this relationship? Support your answer with reference to the text. (15)

Read the following poem by Pakistani poet, Imtiaz Dharker, in which she celebrates the importance of water to a community, and answer the questions which follow.

Blessing

The skin cracks like a pod.
There never is enough water.

Imagine the drip of it,
the small splash, echo
in a tin mug,
the voice of a kindly god.

Sometimes, the sudden rush
of fortune. The municipal*pipe bursts,
silver crashes to the ground
and the flow has found
a roar of tongues. From the huts,
a congregation: every man woman
child for streets around
butts in, with pots,
brass, copper, aluminium,
plastic buckets,
frantic hands,

and naked children
screaming in the liquid sun,
their highlights polished to perfection,
flashing light,
as the blessing sings
over their small bones.

Imtiaz Dharker



*Municipal: Provided by the local council

Answer **QUESTION ONE** and **QUESTION TWO**

QUESTION ONE

(30)

Answer any **two** of the following questions. Each question is worth 15 marks.

1. From your reading of this poem what do you learn about the people in it and the place where it is set? Support your answer with reference to the poem.
2. How does the poet convey a sense of excitement about the water in the poem?
3. Choose two of your favourite images relating to sound from this poem. Explain why you like these images.

QUESTION TWO

(30)

Answer **EITHER 1 OR 2** which follow.

N.B. In answering you may **NOT** use the poem given on this paper. You must give the title of the poem you choose and the name of the poet.

1. Select a poem you have studied which deals with either war **OR** peace.

(i) What does the poet say about either war **or** peace in the poem?
Support your answer by reference to the poem. (15)

(ii) What effect did this poem have on you?
Explain your answer with reference to the poem. (15)

OR

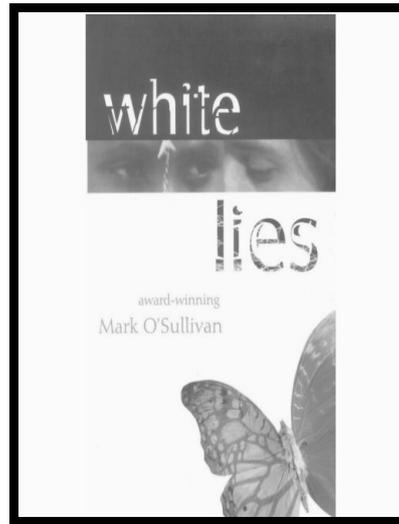
2. Poetry offers us a way to explore places we have never been, foreign lands and different cultures. Choose a poem you have studied which creates such a place.

(i) Describe the place created in this poem.
Support your answer with reference to the poem. (15)

(ii) Would you like to live there?
Explain your answer with reference to the poem. (15)

Read the extract below and then answer the questions which follow.

The following extract is adapted from the novel *white lies* by Mark O'Sullivan. The extract concerns a character, referred to as OD, and his girlfriend, Nance.



OD

I loved weekend nights. I always had enough money to spend, and that made me feel I was better off out of school. If there was something to celebrate, like beating St. Peter's and scoring the winner, it was even better. All night I'd never think that I'd be broke and wrecked in the morning.

For some reason I can't remember, our game was moved from Saturday to Sunday that weekend. After the match, I was up for a good time and Nance was being awkward. She made a habit of that. When I think about it, the reason I liked her and the reason she got on my nerves were basically the same. She had a mind of her own, a kind of cool, independent spirit that made her stand out from everyone else.

When she'd get on to me about leaving school and all that stuff, there was something cold and sarcastic about the way she talked. It was like she was warning me she wasn't going to hang around forever with someone who had no future. I hated that. I'd sort of cut my mind off and get thick. She had a way past that too. She'd make me feel like this mindless primitive, ready at any minute to lash out – even at her. It was true that there were a few people I wouldn't have minded belting; but that was all in my head, and I was sure it was going to stay there.

That business of me knocking over the phone was typical. The way she looked at me! You'd swear I'd meant to do it.

The funny thing was, I started going out with her just to get back at her father. I'd got on fine with him until things started to go wrong at home. I should say, when the things that were already wrong started coming out into the open. Tom Mahoney put the boot into me when I came in once too often with nothing done.

First day back in September, he lays it on the line for me. I had three weeks to prove to him I could take the Honours paper. Things got worse and at the end of the three weeks I said goodbye to the place. A week later, Mahoney took over as manager of the Youths team. I should have known then that you can't run away. That hating Mahoney was just an excuse.

So I asked Nance for a dance at a disco shortly after. I wasn't talking to her for more than five minutes before I'd forgotten all about Mahoney.

Before the night was out I'd told her everything. All that stuff about my folks and the hassle with Mahoney. She didn't lead me or ask questions, but somehow she drew it all out of me. It was like I'd been waiting for the right person to listen.

QUESTION ONE

(30)

Answer **two** of the following questions. Each question is worth 15 marks.

1. From your reading of this passage what impression of OD's life do you get?
2. What do we learn about the relationship between Nance and OD? Support your answer by reference to the extract.
3. Judging from what you have read in this extract, would you like to read more of this novel? Explain your answer with reference to the passage.

QUESTION TWO

(30)

Answer **EITHER 1 OR 2** which follow.

1. Select a novel or short story you have studied which has an interesting theme.
 - (i) Outline the theme of the text you have chosen. (15)
 - (ii) As the theme develops why does it interest you? (15)

Support your answer with reference to your chosen novel or short story.

OR

2. Choose a favourite **section** from a novel or short story you have studied.
 - (i) Describe what happens in this section of your chosen text. (15)
 - (ii) Why is this your favourite section? Explain your answer with reference to the novel or short story you have chosen. (15)

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