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JUNIOR CERTIFICATE EXAMINATION, 2001

ENGLISH - HIGHER LEVEL - PAPER 2

180 marks

WEDNESDAY, 6 JUNE - AFTERNOON, 1.30 - 4.00

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

EACH SECTION CARRIES 60 MARKS.

SPEND ABOUT 45 MINUTES ON EACH SECTION.

NOTE: No marks will be awarded to candidates who answer this examination paper in a language other than English.

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 *King Henry the Fourth (Part One)* by William Shakespeare. Read carefully the extract and then answer the questions which follow.

Background to the extract:

Prior to this extract, **Prince Henry (Hal)** and **Poins** planned with **Jack Falstaff** and friends a highway robbery at night. However, by way of a practical joke on Falstaff, Hal and Poins did not turn up for the robbery. Instead, they waited until it was over, and then in disguise, attacked Falstaff and his friends and took the stolen money from them. The following scene is in an inn where all had agreed to meet after the robbery.

(Enter Falstaff, who is a very fat man, and his friends Gadshill, Bardolph and Peto; Francis follows with wine.)

- POINS:** Welcome, Jack. Where have you been?
FALSTAFF: A plague of all cowards, I say. There is nothing but roguery to be found in the world. There are not three good men left unhanged in England; and one of them is fat, and grows old. A curse on all cowards, I say still!
- PRINCE:** How now, you woolsack? What are you muttering?
FALSTAFF: Are not you a coward? Answer me that, and Poins there?
POINS: Upon my word, fat paunch, if you call me coward, by the Lord, I'll stab you.
FALSTAFF: I would give a thousand pound I could run away as fast as you can. Give me men that will face me.
- PRINCE:** What's the matter?
FALSTAFF: What's the matter? There are four of us here have taken a thousand pound this morning.
PRINCE: Where is it, Jack? Where is it?
FALSTAFF: Where is it? Taken from us it is. A hundred attacked four of us!
PRINCE: What, a hundred, man?
FALSTAFF: I am a rogue if I were not at half-sword with a dozen of them for two hours. I have escaped by miracle. I am eight times thrust through the doublet (*pants*), four through the hose (*stockings*); my belt cut through and through; my sword hacked like a handsaw – behold the weapon!
- PRINCE:** What, fought you with them all?
FALSTAFF: All? I know not what you call all. If there were not two or three and fifty upon poor old Jack, then am I no two-legged creature.
- PRINCE:** Pray God you have not murdered some of them.
FALSTAFF: Nay, that's past praying for. Two I am sure I have killed, two rogues in buckram (*leather*) suits. You know my fighting stance. Here I lay, and thus I bore my sword. Four rogues in buckram let drive at me.
- PRINCE:** What, four? You said but two even now.
FALSTAFF: Four, Hal, I told you four.
POINS: Ay, ay, he said four.
FALSTAFF: These four came all afront and thrust at me. I made me no more ado but took all their seven swords in my shield, thus.
- PRINCE:** Seven? Why, there were but four even now.
FALSTAFF: Four in buckram.
POINS: Ay, four, in buckram suits.
FALSTAFF: Seven, by these swords, or I am a villain.
PRINCE: (*aside to Poins*) Prithree let him alone. We shall have more fun shortly.
FALSTAFF: Do you hear me, Hal?
PRINCE: Ay, and heed you too, Jack.

FALSTAFF: Do so, for it is worth listening to. These nine in buckram that I told you of ...

PRINCE: So, two more already.

FALSTAFF: Their swords being broken ...

POINS: (*aside*) Down fell their hose

FALSTAFF: ... began to give me ground; but I followed close, came in, foot and hand, and as quick as a thought seven of the eleven I killed.

PRINCE: O monstrous! Eleven buckram men grown out of two!

FALSTAFF: But, as the devil would have it, three misbegotten knaves in Kendal green came at my back and let drive at me; for it was so dark, Hal, that you could not see your hand.

PRINCE: These lies are like the father that gives birth to them – big as a mountain. Why, you clay-brained guts, you knotty-pated fool, you whoreson obscene greasy tallow-catch – why, how could you know these men were in Kendal green when it was so dark you could not see your hand? Come, tell us your reason.

POINS: Come, your reason, Jack, your reason.

FALSTAFF: What, under compulsion? Upon my word, if reasons were as plentiful as blackberries, I would give no man a reason under compulsion.

PRINCE: I'll be no longer guilty of this sin; this coward, this bed-presser, this horseback-breaker, this huge hill of flesh –

FALSTAFF: 'Sblood, you starveling, you eel-skin, you dried neat's tongue, you stockfish – O for enough breath to utter what you are like.

PRINCE: Hear me speak. We two saw you four attack four, and bound them and were masters of their wealth. Note now how a plain tale shall put you down. Then did we two set on you four and, with a word, took from you the money, and have it now; yea, and can show it to you here in the house. And, Falstaff, you carried your guts away as nimbly, and roared for mercy, and still ran and roared, as ever I heard bullcalf. What a slave you are to hack your sword as you have done, and then say it was in a fight! What trick can you now find out to hide yourself from this shame?

POINS: Come, let's hear, Jack. What trick have you now?

FALSTAFF: By the Lord, I knew who ye were as well as he that made ye. Why, hear you my masters. Was it for me to kill the heir to the throne? Should I turn upon the true prince? Why, you know I am as valiant as Hercules, but remember, I have instinct. The lion instinctively recognises the true prince and will not touch him. Instinct is a great matter. I was a coward on instinct. But, by the Lord, lads, I am glad you have the money. What, shall we be merry?

Answer **two** of the three questions which follow. Each question is worth 15 marks.

1. From your reading of the passage do you think Prince Henry (Hal) was a typical prince? Support your answer by reference.
2. What, in your opinion, makes this scene funny? Support your answer by reference.
3. Suppose you are directing a production of the section of this scene that is underlined above. Write out the advice you will give to Falstaff, Poins and Prince Henry as to how they are to play their parts. In your answer you may wish to refer to tone of voice, gestures, movements, positions on stage etc.

(B) OTHER DRAMA

The following extract is taken from *A Night Out*, by Harold Pinter. In it **Albert** is talking to his **mother**. Read carefully the extract and then answer the questions which follow.

ALBERT: Mr Ryan's leaving. You know Ryan. He's leaving the firm. He's been there years. So Mr King's giving a sort of party for him at his house...well, not exactly a party, not a party, just a few... you know...anyway, we're all invited. I've got to go. Everyone else is going. I've got to go. I don't want to go, but I've got to.

MOTHER: [*bewildered, sitting*] Well, I don't know...

ALBERT: [*with his arm round her*] I won't be late. I don't want to go. I'd much rather stay with you.

MOTHER: Would you?

ALBERT: You know I would. Who wants to go to Mr King's party?

MOTHER: We were going to have our game of cards.

ALBERT: Well, we can't have our game of cards.

[Pause]

MOTHER: Put the bulb in Grandma's room, Albert.

ALBERT: I've told you I'm not going down to the cellar in my white shirt. There's no light in the cellar either. I'll be pitch black in five minutes, looking for those bulbs.

MOTHER: I told you to put a light in the cellar. I told you yesterday.

ALBERT: Well, I can't do it now.

MOTHER: If we had a light in the cellar you'd be able to see where those bulbs were. You don't expect me to go down to the cellar?

ALBERT: I don't know why we keep bulbs in the cellar!

[Pause]

MOTHER: Your father would turn in his grave if he heard you raise your voice to me. You're all I've got, Albert. I want you to remember that. I haven't got anyone else. I want you... I want you to bear that in mind.

ALBERT: I'm sorry...I raised my voice.

[He goes to the door]

[*Mumbling*] I've got to go.

MOTHER: [*following*] Albert!

ALBERT: What?

MOTHER: I want to ask you a question.

ALBERT: What?

MOTHER: Are you leading a clean life?

ALBERT: A clean life?

MOTHER: You're not leading an unclean life, are you?

ALBERT: What are you talking about?

MOTHER: You're not messing about with girls, are you? You're not going to go messing about with girls tonight?

ALBERT: Don't be so ridiculous.

MOTHER: Answer me, Albert. I'm your mother.

ALBERT: I don't know any girls.

MOTHER: If you're going to the firm's party, there'll be girls there, won't there? Girls from the office?

ALBERT: I don't like them, any of them.

MOTHER: You promise?

ALBERT: Promise what?

MOTHER: That...that you won't upset your father.
ALBERT: My father? How can I upset my father? You're always talking about upsetting people who are dead!
MOTHER: Oh, Albert, you don't know how you hurt me, you don't know the hurtful way you've got, speaking of your poor father like that.
ALBERT: But he is dead.
MOTHER: He's not! He's living! [*Touching her breast*] In here! And this is his house!
ALBERT: Look, Mum, I won't be late...and I won't...
MOTHER: But what about your dinner? It's nearly ready.
ALBERT: Seeley and Kedge are waiting for me. I told you not to cook dinner this morning. [*He goes to the stairs*]. Just because you never listen... [*He runs up the stairs and disappears*].

Answer **two** of the three questions which follow. Each question is worth 15 marks.

1. Describe the character of the mother as she appears in the above extract.
2. "This scene is both funny and serious."
Discuss this statement, supporting your answer by reference to the text.
3. If you were directing this scene, what kinds of props, costumes, sets and lighting would you choose? Give reasons for your choices.

QUESTION TWO

(30)

Answer **one** of the following questions.

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. From a play studied by you choose **EITHER** the funniest **OR** the most tragic scene. Give a brief summary of the scene and explain what made it either very funny or very tragic.
2. From a play you have studied choose two characters in conflict with each other. Name and briefly describe each character. What would you say were the values/principles that were important to each character?

Read the following poem and then answer the questions which follow.

RAINBOW – by John Agard

When you see
de rainbow
you know
God know
wha he doing -
one big smile
across the sky -
I tell you
God got style
the man got style

When you see
raincloud pass
and de rainbow
make a show
I tell you
is God doing
limbo
the man doing
limbo

But sometimes
you know
when I see
de rainbow
so full of glow
and curving
like she bearing child
I does want know
if God
ain't a woman

If that is so
the woman got style
man she got style

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

QUESTION ONE

(30)

Answer questions **1,2 and 3**.

- 1.** What, in your opinion, is the main point of this poem? Support your answer by reference to the poem.
- 2.** Discuss the language **or** rhythm of the poem and say what you think the language or rhythm contributes to the effect of the poem.
- 3.** Did you like the poem? Give reasons for your answer.

QUESTION TWO

(30)

Answer questions **1 and 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.** Choose two poems which deal with a similar theme. Name the poems, poet(s) and theme dealt with and discuss how each poem deals with the theme.
- 2.** Which poem did you prefer and why?

Read carefully the following story and then answer the questions which follow. The story is by Saki and is called *The Open Window*. It is reproduced here in edited form.

'My aunt will be down presently, Mr Nuttel,' said a very self-possessed young lady of fifteen; 'in the meantime you must try and put up with me'.

'I know how it will be,' his sister had said when he was preparing to migrate for a nerve cure to this rural retreat: 'you will bury yourself down there and not speak to a living soul, and your nerves will be worse than ever from moping. I shall just give you letters of introduction to all the people I know there. Some of them, as far as I can remember, were quite nice'.

Framton wondered whether Mrs Sappleton, the lady to whom he was presenting one of the letters of introduction, came into the nice division.

'Do you know many of the people round here?' asked the niece, when she judged that they had had sufficient silent communion.

'Hardly a soul', said Framton. 'My sister was staying here, at the rectory, you know, some four years ago, and she gave me letters of introduction to some of the people here'.

'Then you know practically nothing about my aunt?' pursued the self-possessed young lady.

'Only her name and address', admitted the caller.

'Her great tragedy happened just three years ago,' said the child; 'that would be since your sister's time.'

'Her tragedy?' asked Framton; somehow in this restful country spot tragedies seemed out of place.

'You may wonder why we keep that window wide open on an October afternoon', said the niece, indicating a large French window that opened on to a lawn.

'It is quite warm for the time of year,' said Framton; 'but has that window got anything to do with the tragedy?'

'Out through that window, three years ago to a day, her husband and her two young brothers went off for their day's shooting. They never came back. In crossing the moor to their favourite snipe-shooting ground they were all three engulfed in a treacherous piece of bog. Their bodies were never recovered. That was the dreadful part of it.' Here the child's voice lost its self-possessed note and became falteringly human. 'Poor aunt always thinks that they will come back some day, they and the little brown spaniel that was lost with them, and walk in at that window just as they used to do. That is why the window is kept open every evening till it is quite dusk. Do you know, sometimes on still, quiet evenings like this, I almost get a creepy feeling that they will all walk in through that window –'

She broke off with a little shudder. It was a relief to Framton when the aunt bustled into the room with a whirl of apologies for being late in making her appearance.

'I hope Vera has been amusing you?' she said.

'She has been very interesting,' said Framton.

'I hope you don't mind the open window,' said Mrs Sappleton briskly, 'my husband and brothers will be home directly from shooting, and they always come in this way'.

She rattled on cheerfully. He was conscious that his hostess was giving him only a fragment of her attention, and her eyes were constantly straying past him to the open window and the lawn beyond. It was certainly an unfortunate coincidence that he should have paid his visit on this tragic anniversary.

'The doctors agree in ordering me complete rest, an absence of mental excitement, and avoidance of anything in the nature of violent physical exercise,' announced Framton.

'No?' said Mrs Sappleton, in a voice which only replaced a yawn at the last moment. Then she suddenly brightened into alert attention – but not to what Framton was saying.

'Here they are at last!' she cried. 'Just in time for tea, and don't they look as if they were muddy up to the eyes!'

Framton shivered slightly and turned towards the niece with a look intended to convey sympathetic comprehension. The child was staring out through the open window with dazed horror in her eyes. In a chill shock of nameless fear, Framton swung round in his seat and looked in the same direction.

In the deepening twilight three figures were walking across the lawn towards the window; they all carried guns under their arms, and one of them was additionally burdened with a white coat hung over his shoulders. A tired brown spaniel kept close at their heels. Noiselessly they neared the house. Framton grabbed wildly at his stick and hat; the hall-door, the gravel-drive, and the front gate were dimly noted stages in his headlong retreat. A cyclist coming along the road had to run into the hedge to avoid imminent collision.

'Here we are, my dear,' said the bearer of the white mackintosh, coming in through the window; 'fairly muddy, but most of it's dry. Who was that who bolted out as we came up?'

'A most extraordinary man, a Mr Nuttel,' said Mrs Sappleton; 'could only talk about his illnesses, and dashed off without a word of good-bye or apology when you arrived. One would think he had seen a ghost.'

'I expect it was the spaniel,' said the niece calmly; 'he told me he had a horror of dogs. He was once hunted into a cemetery somewhere on the banks of the Ganges by a pack of pariah dogs, and had to spend the night in a newly dug grave with the creatures snarling and grinning and foaming just above him. Enough to make anyone lose their nerve'.

Romance at short notice was her speciality.

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

QUESTION ONE

(30)

Answer **two** of the three questions which follow. Each question is worth 15 marks.

1. From your reading of the short story what impression did you get of -
(a) Mrs Sappleton and (b) Framton Nuttel?
2. The last line of the story is 'Romance at short notice was her (*Vera's*) speciality.'
Do you think the story proves this statement? Support your answer by relevant reference to the story.
3. Did you enjoy reading this story? Give reasons for your answer.

QUESTION TWO

(30)

Answer either **1 or 2** below.

N.B. In answering you may **NOT** use the extract given above as the basis for your answer. You must give the title of the text that you choose and the name of the author.

1. '*A good novel or short story holds your attention from beginning to end.*'

To what extent is this statement true of any novel **or** short story studied by you? You may wish to refer to the story-line, the characters, the style of writing, the author's holding back information until late in the novel or short story, etc.

2. Basing your answer on a novel studied by you would you say the principal character was –

- Strong
- Weak
- A mixture of strength and weakness?

Support the points you make by detailed relevant reference to the novel.