



**Coimisiún na Scrúduithe Stáit
State Examinations Commission**

JUNIOR CERTIFICATE EXAMINATION, 2014

ENGLISH - HIGHER LEVEL - PAPER 1

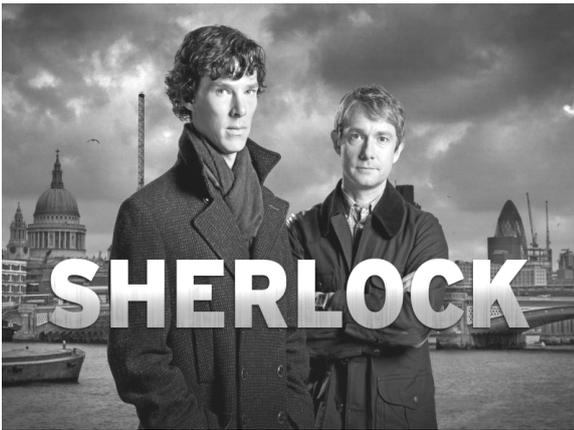
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WEDNESDAY, 4 JUNE - MORNING, 9.30 - 12.00

**YOU MUST ATTEMPT ALL 4 SECTIONS
ON THIS PAPER**

**IT IS SUGGESTED THAT YOU SPEND ABOUT
HALF AN HOUR ON EACH OF SECTIONS
1, 3, 4, AND ABOUT ONE HOUR ON
SECTION 2**

Read carefully the following passage and then answer the questions that follow.



The following edited text is adapted from Caitlin Moran's article *My Love Affair with Sherlock* which was first published in *The Times*. In her article Moran describes the events surrounding the first screenings of the popular television programmes, *Sherlock* series one and *Sherlock* series two.

- July 2010:** It is three weeks before the first series of *Sherlock* broadcasts on BBC One, and show creators Steven Moffat and Mark Gatiss are panicking. The BBC has suddenly brought forward the slot for their show “by a substantial amount”. As summer is already a difficult time to launch a series, Gatiss and Moffat are bewildered as to how they will promote it.

“We were sitting around with our heads in our hands,” Steven Moffat remembers, “thinking there isn’t enough time to do this. It will broadcast to *no one*.”

This was when they joined Twitter. “It was really only one step up from individually knocking on people’s doors and shouting, ‘*Sherlock* is coming!’ through their letter boxes,” Mark Gatiss explains. “We were almost desperate.”
- On the night the debut episode went out on television, the core cast and crew assembled at Moffat’s house to watch it, in a state of nervous tension. Gathering around the wine were Martin Freeman (Dr Watson), Mark Gatiss, Steven Moffat and Sue Vertue, the show’s producer. In the event, when *Sherlock* began, the Moffat party had to immediately pause it, as Benedict Cumberbatch (Sherlock Holmes) still hadn’t arrived.

“He called us – he was stuck in a traffic jam on Baker Street,” Moffat recalls. “Sherlock Holmes, stuck on Baker Street!* We couldn’t work out if that was a good sign or not.”

“I think he might have made that up, to be honest,” Gatiss says. “But it’s a really good lie.”

When Cumberbatch finally arrived, the party who made *Sherlock* watched the show ten minutes behind the rest of the viewing public.

“But we knew when the climax happened,” Gatiss beams, “because suddenly all our phones were going off, everyone texting, everyone phoning. I mean, *exploding*.”

“An hour later, I went and sat in the garden,” Moffat says, “and looked at Twitter. I saw that Benedict was trending worldwide on Twitter, Martin was trending worldwide, *Sherlock* itself was trending worldwide. And people were talking about it with this... passion. It was as if they were lifelong fans – when, of course, they’d not seen it ninety minutes ago. Everything had changed in ninety minutes.”

He pauses for a minute, still looking surprised.

“Everything ...”

3. **December 2011:** It is the *Sherlock*, series two premiere at the British Film Institute. Dedicated *Sherlock* fans have been camping in the bitter cold, since 5.30am. It's now 5pm, and the staff have let them inside. The fifty most dedicated fans clutch cameras and presents for the cast. Well, Cumberbatch, really. They're all here for Cumberbatch. When he walks into the room, there is proper 'fan-girl' screaming – followed by low, communal moans over his beauty. You don't usually get this for stars of classy Sunday night television dramas.
4. In the cinema, there are whoops and screams as Mark Gatiss, Steven Moffat and Benedict Cumberbatch enter and take their seats. The opening credits begin in a room full of love and excitement – but what you notice, as you watch it, is how much more love and excitement there is on the screen. However much the fans of *Sherlock* love *Sherlock*, it is dwarfed by the passion and obsession of the people who actually make it. On a tiny budget, on schedules that nearly broke everybody, the new series of *Sherlock* looks like a love affair with possibility and ambition: visually dazzling and vibrating with unexpected neural leaps, it spends half its time being the funniest show on TV, and then casually cracks your heart, right across the centre. And, oh, the sheer *brightness*. I have seen audiences clap for things that move them, or make them laugh – but this is the first time I have ever seen a plot-point so clever and unexpected that it prompts a whole room to applaud it.
5. *Sherlock's* instant eminence, the first time it broadcast, seems obvious; it does only take ninety minutes for everything to change when you're moving this fast. This kind of velocity is inarguable. Three minutes in, Mark Gatiss leans over to Steven Moffat and whispers something. Moffat starts to laugh – and then looks quite sombre. Afterwards, in the bar, I ask Moffat what Gatiss said.
- “That it's never going to get any better than this,” he replies. “I started to laugh, because I thought it was a joke – and then I realised he was right. It probably won't get any better than this.” He pauses.
- “Until we write the next series, obviously... that's going to be *amazing*.”

* 221B Baker Street is the address of the fictional character, Sherlock Holmes.

This text has been adapted from the original, for the purpose of assessment, without the author's prior consent.

Answer the following **three** questions:

1. What evidence in the above passage suggests that Caitlin Moran is an enthusiastic fan of the *Sherlock* series? Explain your answer with reference to the text. (10)
2. How does Caitlin Moran capture the atmosphere of **both** the night *Sherlock* first broadcast and the night of the premiere of the second *Sherlock* series? Support your answer with reference to the passage. (15)
3. Based on what you have read in the above extract, do you find the world of television programme making appealing? Give reasons for your answer. (15)

Write a prose composition on any **one** of the following titles. Except where otherwise stated, you are free to write in any form you wish e.g. narrative, descriptive, dramatic, short story, etc.

1. Write a composition beginning with the line, "Everything had changed in ninety minutes... "
2. A television show that had an effect on me.
3. Things that make me laugh out loud.
4. Write a composition which includes the following phrase: "... the most dedicated fans doing the craziest things."
5. Write a speech for **OR** against the motion: "The modern world's obsession with celebrity is damaging young people."
6. A moment of sheer madness.
7. Write a story entitled, 'Panic' that includes all of the following elements:
 - A nervous character
 - An unusual setting
 - A moment of tension
 - An unexpected outcome.
8. A Tattered Coat.

Answer **either** Question 1 **or** Question 2.

You will be rewarded for:

- Well-structured answers
- Clarity of expression
- An appropriate tone
- Good grammar, spelling and punctuation.

1. In your school, five students have been shortlisted for the 'Student of the Year' award. Your best friend is one of the final five and you have been asked to make a speech at the awards ceremony explaining why he or she deserves this honour. Write the text of the **speech** you would deliver.

OR

2. Your class has taken part in a project aimed at encouraging young people to engage with senior citizens in your community. Write an **article** for your school website in which you describe your experience of participating in the project.

Answer **either** Question 1 **or** Question 2.

1. Look at the three magazine covers which appear on **Page 2 and Page 3** of **Paper X** that accompanies this examination paper.
- (a) (i) With reference to the **three** magazine covers, who do you think is the target audience for each magazine? Give reasons for your answer. (15)
- (ii) Choose **one** of the three magazine covers and comment on the visual elements used on that cover. (10)
- (b) Write a **review** of a television programme to appear in **one** of the magazines that feature on **Page 2 and Page 3** of **Paper X**. The content and style of your review should reflect the target audience of your chosen magazine. (15)

OR

2. '**Choose Radio**' is a radio advertising campaign, run by RTÉ and the Independent Broadcasters of Ireland. It aims to convince businesses and organisations of the effectiveness of radio as a form of advertising. Read the scripts for two of their radio advertisements on **Page 4** of **Paper X** that accompanies this examination paper, and answer the following questions.
- (a) (i) How do **both** Script A and Script B on **Page 4** of **Paper X**, promote radio as a medium for advertising? Explain your answer. (15)
- (ii) Using your knowledge of media studies, compare the effectiveness of advertising on radio with advertising through any **one** other medium. (10)
- (b) Write the **script** of a radio advertisement, for a travel agency called *Adventure Travel*, promoting holiday packages to exciting destinations around the world. (15)

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