



**Coimisiún na Scrúduithe Stáit
State Examinations Commission**

JUNIOR CERTIFICATE EXAMINATION, 2008

ENGLISH - HIGHER LEVEL - PAPER 2
(180 marks)

WEDNESDAY, JUNE 4 - 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 *King Lear* by William Shakespeare. Read the extract carefully and then answer the questions which follow.

Background to this extract:

Old Lear, a wealthy King, divides his land between his daughters, Goneril and Regan, but disinherits his only loving daughter, Cordelia. Lear is now suffering, as Goneril and Regan have rejected him and he is homeless. He is wandering the wild, barren countryside in desperation and is caught in a bad storm. His two faithful followers, Kent and Fool, want him to take shelter and are supporting him.

Wild barren countryside before a rough shelter.

Enter KING LEAR, KENT, and FOOL

KENT: Here is the place, my lord; good my lord, enter:
The tyranny of the open night's too rough
For nature to endure.
(Storm continues)

KING LEAR: Let me alone.

KENT: Good my Lord, enter here.

KING LEAR: Will thou break my heart?

KENT: I had rather break mine own. Good my lord, enter.

KING LEAR: Thou think'st 'tis too much that this terrible storm
Invades us to the skin: so 'tis to thee:
But to me there is a greater grief.

The storm is scarce felt.
The tempest in my mind
Takes all feeling from my body
Save what beats there - *filial ingratitude! *Relating to a son or daughter

My daughters' hard hearts show no gratitude.
No, I will weep no more.

In such a night
To shut me out!
Pour on rain, I will endure.
In such a night as this! O Regan, Goneril!

Your old kind father, whose honest heart gave all.
O, think not on it, that way madness lies.
Let me ignore that.
No more of that.

KENT: Good my lord, enter here.

KING LEAR: Prithee, go in thyself: seek thine own ease.
This tempest will not let me ponder
Things that would hurt me more. But I'll go in.

(To the Fool)

In, boy; go first. You houseless poverty, -
Nay, get thee in. I'll pray, and then I'll sleep.

(Fool goes in)

KING LEAR: Poor naked wretches, whereso'er you are,
That endure the pelting of this pitiless storm,
How shall your houseless heads and starving sides,
Your torn and ragged clothes, defend you
From seasons such as these?

O, I have taken
Too little care of this! Let the great and powerful learn.
Consent to feel what wretches feel
That thou may'st give your rich possessions to them
And show the heavens more just.

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

1. Describe what is happening to Lear in this scene. Support your answer with reference to the text.
2. Which parts of this extract best capture the atmosphere of the “terrible storm”? Explain your answer with reference to the text.
3. You are a member of the audience at a performance of this play. Describe what you see on stage during this scene.

You may wish to consider some of the following:

- set and props
- costumes
- lighting and sound effects
- the actors' performances
- etc.

(B) OTHER DRAMA

The following extract (in adapted form) is taken from the play *Skeleton* by Tanika Gupta.

Background to this extract:

Gopal, a young medical student in India, returns from Calcutta to visit the Bengal village of his birth. Gopal has grown apart from his family and old friends due to his success in the big city and, on his return, tries to avoid meeting Anju, his childhood sweetheart and fiancée. Biju his old friend, now wants to marry Anju.

Anju is squatting by the river, singing cheerfully, and washing some clothes. Gopal approaches the river and stands back watching her. Eventually, Anju becomes aware of him. When she sees him, she is uneasy but remains where she is. Gopal walks over to her and sits nearby.

Gopal: You look well.

(Anju looks at Gopal.)

Anju: You don't.

(Gopal smiles.)

Gopal: Thanks! I haven't been sleeping well.

Anju: Oh!

(Gopal looks embarrassed. He looks at the river.)

Gopal: This river used to seem so vast,
like an ocean ... remember? And now ... a stream.

(Pause. Anju ignores him.)

Gopal: I'm sorry I didn't write.

Anju: I'm sorry too.

(There is an awkward silence.)

Anju: My father has bought my wedding sari* and keeps asking
when we are to be married.

**Indian dress*

(Gopal is silent.)

Gopal: I need to finish my studies ... if we marry now, we won't have anything to live on.

Anju: That's not what you said last year.

Gopal: Anju, things have changed, I've seen what real life is and ...
We can't live on fresh air and love.

Anju: You want me to wait another five years?

(Gopal reaches over and tidies a strand of Anju's hair. Anju pushes his hand away.)

Gopal: Yes ...

Anju: And you're hoping I'll meet someone else in that time?



Gopal: No.

Anju: Coward.
(Anju gathers up her clothes.)

Gopal: Anju – please don't be angry with me.

Anju: You've wasted my time.

Gopal: Things have changed.

Anju: What's changed? Your feelings?
(Pause)

Gopal: Yes, What do we have in common now? We live in different worlds.

Anju: It's over?

Gopal: Yes.

Anju: I knew from the moment you stopped writing.

Gopal: I didn't want to hurt you.
(Anju laughs with sarcasm. Anju sits down. Gopal squats down beside her. There is a moment's silence. They both watch the river flowing by. Anju dips her hand into the river.)

Anju: We tied our hands together with palm leaves and pretended we were married. How old were we?

Gopal: *(Laughs)* No more than ten ... Biju split a coconut for us ...
(Anju starts to gather up her saris etc. Gopal watches her.)

Gopal: Anju ...
(He stands up and then suddenly takes her in his arms and kisses her. Anju pushes him off ... furious.)

Anju: What are you doing?

Gopal: I'm sorry ... you just looked so beautiful.

Anju: But you released me ... remember?
(Anju exits. Gopal sits and hangs his head.)

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

1. What is your impression of **either** Anju **or** Gopal in this extract? Base your answer on evidence from the text.
2. From what you have seen of the interaction between Anju and Gopal, do you think that their relationship will work out successfully? Explain your answer with reference to the extract.
3. This play is set in a village in India. If you were to stage this drama in a contemporary Irish setting what changes to the script might you recommend?

QUESTION TWO

(30)

Answer **EITHER 1 OR 2.**

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. Many dramas feature characters that are either winners or losers.
Choose a character from a play that you have studied who falls into one of these categories.
 - (a) Describe how your chosen character is either a winner or a loser. (10)
 - (b) Choose another character who has a relationship with your chosen character, and explain the importance of this relationship.
Support your answer with reference to your studied text. (20)

OR

2. Imagine you are preparing a programme for a class production of a play you have studied.
The production team, of which you are a part, has asked you to contribute to the programme.
 - (a) Write character profiles for two characters who have a significant role in the play. (15)
 - (b) Write an introduction to the play focusing especially on its theme(s) (15)

To keep the programme to an appropriate length you will need to write approximately 200 words for task (a) and approximately 200 words for task (b).

Read the following poem by *Ted Hughes* and answer the questions which follow.

There Came a Day

There came a day that caught the summer
Wrung its neck
Plucked it
And ate it.

Now what shall I do with the trees?
The day said, the day said.
Strip them bare, strip them bare.
Let's see what is really there.

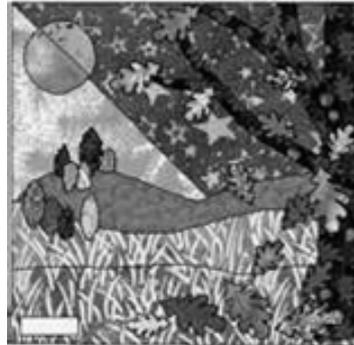
And what shall I do with the sun?
The day said, the day said.
Roll him away till he's cold and small.
He'll come back rested if he comes back at all.

And what shall I do with the birds?
The day said, the day said.
The birds I've frightened, let them flit,
I'll hang out pork for the brave tomtit.

And what shall I do with the seed?
The day said, the day said.
Bury it deep, see what it's worth.
See if it can stand the earth.

What shall I do with the people?
The day said, the day said.
Stuff them with apple and blackberry pie –
They'll love me then till the day they die.

There came this day and he was autumn.
His mouth was wide
And red as a sunset.
His tail was an icicle.



Answer QUESTION ONE and QUESTION TWO

(30)

QUESTION ONE

Answer (a), (b) and (c) below.

- (a) At what time of year is this poem set? Give a reason for your answer. (5)
- (b) This poem has some striking images. Choose two images which appeal to you and explain why you think they are effective. Refer to the poem in support of your answer. (10)
- (c) Choose any other feature of the poem (apart from imagery) which appealed to you and explain why it appealed to you. You might consider one of the following: the language, the structure, the mood, the tone etc. (15)

QUESTION TWO

(30)

Answer **EITHER 1 OR 2**.

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 any poem you have studied which created vivid images of a person in your mind.

(a) Describe what images of the person come to mind from your chosen poem. (10)

AND

(b) Write about how **two** of these images contribute to your understanding of the person in this poem. (20)

OR

2. Choose any poem you have studied which has interesting sound effects or musical qualities. Describe these sound effects or musical qualities and explain how they enrich the poem? (30)

Read the following extract (in adapted form) from the novel *True Believer* by Virginia Euwer Wolff and then answer the questions that follow.

My mom sat me down last night and she said,
“Verna LaVaughn. You remember your college plans.”
This was not a question. She used both my names.

“Sure, I remember.” This is too offhand for her
and she snaps at me about my tone of voice.
She has radar,
can feel rudeness coming, also sarcasm
before they start.
Also fake tiredness when you don’t want to answer.
With my mom you are alert, at attention or nothing.
“Yes, I remember my college plans,” I say, polite.

“Well you make sure you do.
Because I got a better job offer, I’ll quit this mere little job
if you’re sure you remember about college.
This job pays more,
I can put more in your college account. It has better health benefits and dental.”
And she says she’ll have night meetings,
and for sure more paperwork. “I have to know,” she says.
“Will you make me proud I took this big jump?”

“Put yourself in my place, LaVaughn.
More of me goes to the office, less of me can stay home.
You understand?”

Sure I’m happy for her new job.
This might mean I’d have more room to myself
without her standing over me
watching my own personal judgement.
“I understand,” I say back.

“I don’t think so.
You know what this means?
This means you can’t do anything
real
dumb,
LaVaughn.”
She looks at me with her face full of rules.

I know the rules, have always known them.
Go to school, do homework,
have safe friends,
have a job after school,
don’t make bad decisions. [...]

“Cause I can’t pull you out of any mess, Verna LaVaughn,”
my mom aims her eyebrows at me.
“You got your work to do,
I got mine. There’s only so much of me
to go around.”

At this moment I love my mom real much
knowing so much of her has been going around me
my whole life.
Then in the next minute she says,
“I seen many youngsters change their minds,
forgetting their life plan
or they pretend they never had one.
You need a long memory, LaVaughn.
You can’t go forgetting the minute it gets too hard.”

I say I know that.
We agree I still mean it about college.
I tell her I appreciate her.
And truly believe
those things are both completely true.

And three hours go by till she starts again.
I’m in bed, still awake. She comes in and sits on the edge
and she says, “And another thing. [...]

I’m counting on you like I never counted on anybody
since your dad was here.”
I tell her she can count on me.
We say Goodnight
and I am relieved my mom is out of my own private room
with her depending and counting on
and warnings.

I have hopes for life and some love too
and surprises.
After a long time I go to sleep
and dream of dancing
with somebody, nobody clear, just vague
with his arms around me.
And he likes the real LaVaughn in me.

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

QUESTION ONE

(30)

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

1. LaVaughn is a fifteen year old girl. From this extract do you consider her to be a typical teenager? Explain your answer with reference to the extract.
2. What do you learn about the relationship between LaVaughn and her mother? Explain your answer with reference to the extract.
3. Do you like the way this extract is written? Explain your answer with reference to the extract.

QUESTION TWO

(30)

Answer **EITHER 1 OR 2**.

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 you choose and the name of the author.

1. Select a novel **OR** short story you have studied which deals with a loving relationship or an unloving relationship.
 - (a) Describe how this relationship develops. (15)
 - (b) Choose one of the characters in this relationship and imagine yourself in his/her situation. How do you see the other character in the relationship? Write your ideas based on evidence from the text. (15)

OR

2. From a novel **OR** short story you have studied, choose some features of the writer's style which you found interesting. Explain your choices with reference to your chosen text. (30)

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