



**Coimisiún na Scrúduithe Stáit  
State Examinations Commission**

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**JUNIOR CERTIFICATE EXAMINATION, 2003**

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**ENGLISH - HIGHER LEVEL - PAPER 2**  
(180 marks)

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**WEDNESDAY, 4 JUNE - AFTERNOON, 1.30 - 4.00**

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**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 *As You Like It* by William Shakespeare. Read the extract carefully and then answer the questions which follow.

**Background to this extract:**

- *Rosalind* is the daughter of the banished **Duke Senior**.
- *Celia* is the daughter of **Duke Frederick** (Duke Senior's brother). Duke Frederick has taken over his brother's lands and now rules his Dukedom.
- *Rosalind* and *Celia* are not only cousins but great friends.

*Enter Duke Frederick with Lords.*

- Rosalind:** Look, here comes the Duke.  
**Celia:** With his eyes full of anger.  
**Duke Frederick:** Mistress, dispatch you with your safest haste,  
 And get you from our Court.  
**Rosalind:** Me uncle?  
**Duke Frederick:** You cousin,  
 Within these ten days if that thou be'st found  
 So near our public Court as twenty miles,  
 Thou diest for it.  
**Rosalind:** I do beseech your Grace,  
 Let me the knowledge of my fault bear with me:  
 Dear uncle,  
 Never so much as in a thought unborn,  
 Did I offend your Highness.  
**Duke Frederick:** Thus do all traitors,  
 If their purgation\* did consist in words, \* repentance  
 They are as innocent as grace itself;  
 Let it suffice thee that I trust thee not.  
**Rosalind:** Yet your mistrust cannot make me a traitor;  
 Tell me whereon the likelihood depends.  
**Duke Frederick:** Thou art thy father's daughter, there's enough.  
**Rosalind:** So was I when your Highness took his Dukedom,  
 So was I when your Highness banish'd him;  
 My father was no traitor,  
 Then good my Liege, mistake me not so much,  
 To think my poverty is treacherous.  
**Celia:** Dear Sovereign hear me speak.  
**Duke Frederick:** Ay Celia, we stay'd her for your sake,  
 Else had she with her father rang'd along.

**Celia:** I did not then entreat to have her stay,  
 It was your pleasure, and your own remorse;  
 I was too young that time to value her,  
 But now I know her: if she be a traitor,  
 Why so am I: we still have stayed together,  
 Rose at an instant, learn'd, play'd, eat together,  
 And whereso'er we went, we went coupled and inseparable.

**Duke Frederick:** She is too subtle for thee, and her smoothness,  
 Her very silence, and her patience,  
 Speak to the people, and they pity her:  
 Thou art a fool, she robs thee of thy name,  
 And thou wilt show more bright, and seem more virtuous  
 When she is gone: then open not thy lips;  
 Firm, and irrevocable is my doom,  
 Which I have pass'd upon her, she is banish'd.

**Celia:** Pronounce that sentence then on me my Liege,  
 I cannot live out of her company.

**Duke Frederick:** You are a fool: you niece prepare yourself,  
 If you outstay the time, upon mine honour,  
 And in the greatness of my word you die.  
*Exit Duke Frederick with Lords.*

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

1. From your reading of this extract describe the character of Duke Frederick.
2. What kind of relationship is evident between Celia and Rosalind in this extract?  
 Support your answer by reference to the text.
3. **The Drama Continues**  
 Write the scene which you imagine took place between Rosalind and Celia immediately after the above extract. Use appropriate dialogue and stage directions in answering.

## (B) OTHER DRAMA

The following extract (in edited form) is taken from *The Crazy Wall* by J. B. Keane. Read the extract carefully and answer the questions which follow.

### Background to the extract:

- Lelum is the son of Mary and Michael.
- They live in Ireland in the 1940s.
- As this extract begins Michael is gone to the river to collect more gravel for the wall he is building.

**Lelum:** If he doesn't come back soon this stuff will be gone hard.  
Where did he go anyway?

**Mary:** To the river for more gravel.

**Lelum:** What a wall this is going to be.

**Mary:** Come here Lelum and hold this yank of wool for me.  
*(He sits on the seat and extends his hands. She entwines the wool round them and starts to make a ball of thread)*

**Lelum:** I think he is using the wall to avoid reality.

**Mary:** I suppose in a way you're right but we're all the same aren't we?  
We all need something to hide behind at times. You and he don't seem to be hitting it off lately. I think you're under the impression he's failed you.

**Lelum:** Well hasn't he?

**Mary:** You mean because he didn't send you to university?

**Lelum:** Among other things.

**Mary:** If you were an only son Lelum or if there were only two or even three of you the university would be no problem but there are four of you and then there are the girls. You don't know how lucky you are to have received a secondary education. When I was a girl only one in a hundred was so lucky.

**Lelum:** If he didn't drink so much.

**Mary:** He's never refused me anything. We don't know what hunger is. We have a fine home.

**Lelum:** I don't know what to do. I've no job.

**Mary:** You have your job in the fields.

**Lelum:** We both know there's no future there. Anyway there's only another month of it.

**Mary:** You'll get a job and what's more you'll get a good job. You have brains Lelum and you're a good worker. You're young and strong and you're good looking. It's only a matter of time.

**Lelum:** I know what I'd really like to do but I'm almost afraid to say it.

**Mary:** You can say it to me. That's as far as 'twill go. Come on Lelum. You and I are too fond of each other to have secrets.

**Lelum:** Well ... I'd like to become a professional actor... aren't you going to laugh?

**Mary:** Why would I laugh?

**Lelum:** Nobody from this town ever became a professional actor.

**Mary:** I should think that would be a reflection on the town.

**Lelum:** You mean you'd approve?

**Mary:** If it's what you really want Lelum I approve. I'll do all in my power to help you. Have you done anything about it?

**Lelum:** I spoke to Mr McMaster the last time he was here and he promised me an audition this time round. They'll be in town next week.

- Mary:** What will the audition consist of?  
**Lelum:** A piece of my own choice from Shakespeare. I've ordered a copy of *Romeo and Juliet* from a bookshop in Dublin. I'll do the balcony scene.  
**Mary:** That would be marvellous.  
**Lelum:** What about himself?  
**Mary:** You picked an unfortunate profession. He hates actors.  
**Lelum:** I know. I've heard him.  
**Mary:** According to him they're all idlers.  
**Lelum:** Better say nothing then.  
**Mary:** Not for the present. You go ahead with your plans. We'll work it out. You know... I think you'd make a marvellous actor. There's something about you. I acted in a play once, *The Colleen Bawn*.  
**Lelum:** I think the gravel-seekers are back.  
**Mary:** Not a word about acting.

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

1. What kind of relationship is evident between Lelum and his mother? Support your answer by reference to the extract.
2. Describe the kind of person you expect Lelum's father to be. In your answer you should refer to his appearance and personality.
3. **The Drama Continues**  
Write the scene which you imagine took place between Lelum and his father when Lelum told him of his wish to be an actor. Use appropriate dialogue and stage directions in answering.

## 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 relationship from a play you have studied.
  - (a) Outline how this relationship develops throughout the play. (15)
  - (b) Which of the characters in the relationship made the most impact on you? Give reasons for your answer making reference to the play. (15)

**OR**

2. Select a play you have studied.
  - (a) What did you learn about the world the characters of the play lived in? Support your answer by reference to the play. (20)
  - (b) Did you like or dislike this world? Give reasons for your answer making reference to the play. (10)

Read the following poem by Gareth Owen and then answer the questions which follow.

## SPACE SHOT

Out of the furnace  
The great fish rose  
Its silver tail on fire  
But with a slowness  
Like something sorry  
To be rid of earth.  
The boiling mountains  
Of snow white cloud  
Searched for a space to go into  
And the ground thundered  
With a roar  
That set teacups  
Rattling in a kitchen  
Twenty miles away.  
Across the blue it arched  
Milk bottle white  
But shimmering in the haze.  
And the watchers by the fence  
Held tinted glass against their eyes  
And wondered at what man could do  
To make so large a thing  
To fly so far and free.  
While the unknown Universe waited;  
For waiting  
Was what it had always been good at.



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

**QUESTION ONE**

**(30)**

Answer question **1** and question **2**.

1. You are one of “the watchers by the fence” looking at this spectacle.  
Describe, in your own words, what you see and outline your thoughts and feelings at the time. (15)
2. Do you think Gareth Owen is a poet you would like to read more of? Based on the evidence from this poem give reasons for your answer. (15)

**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. “Poetry can tell us what human beings are”-  
Maya Angelou.
  - (a) Select a poem you have studied which deals with a human being.  
Outline the picture you get of this person from the poem. (15)
  - (b) How has the poet created this picture?  
Support your answer by reference to or quotation from the poem you have studied. (15)

**OR**

2. Select a poem you have studied where imagery is very powerful.
  - (a) What, for you, was the message of this poem? (15)
  - (b) Describe how the imagery helped to develop this message.  
Support your answer by reference to or quotation from the poem you have studied. (15)

Read the following extract carefully and then answer the questions which follow. The extract (in edited form) is taken from *The Pupil* by Caro Fraser.

**Background to the extract:**

**Anthony Cross** has a holiday job as a porter in Spitalfields market in London.

Wednesday was not going well for Anthony Cross. His day had begun at 4 a.m., and it was now nearly nine. It had been drizzling steadily since the first grey shadows of dawn had crept over the city, and the lanes and alleyways around Spitalfields market were glistening with rain and vegetable refuse. The great steel barn of the fruit market echoed with the shouts of porters, the whinings of forklift trucks, the crashing of crates and the tramp of feet.

While Anthony hauled crates and tallied sacks of onions, Mr Mant, his boss, would emerge regularly from the cracked wooden den that he called his office and shuffle across to the café with his little stainless steel teapot. There it would be filled, and Mr Mant, small and dark and bent and unwashed, would make his way back to the office with his tea and doughnut. He never offered to share his tea with Anthony.

It was the mere fact of the steady rain that made Anthony's life so miserable. Wheeling the heavy handcart, with its iron-rimmed wheels, in and out of the market, he had become drenched. There was nothing waterproof he could wear without sweating horribly, and now he could feel the damp seeping in under his jersey, through his shirt and into his skin, blotting and chilling him. The rain made the cobbles slippery, and a treacherous film of muck and rotten vegetable matter lay everywhere. Anthony's working gloves had become sodden and unmanageably heavy, forcing him to discard them, and now his hands were chafed from tiny splinters on the sides of the raw wooden pallet. Anthony pondered the dreadful possibility of spending one's entire life as a market porter. With a sigh, he turned to his final distasteful task of the morning, the disposal of five rotten bags of potatoes.

Suddenly he heard the voice of his friend Len in the distance. " 'Allo, Tone," Len said nonchalantly. "Fancy some grub?"

Anthony's mouth watered at the thought of a mushroom omelette and fried bread, washed down by a large cup of hot, sweet coffee. He nodded and they set off through the rain to the café. Len's great ambition in life, ever since he had first come to work at the market at the age of sixteen, had been to drive a forklift truck. He regarded Anthony with a mix of admiration (for his obvious intelligence) and pity (for his inability to appreciate the finer things in life, such as Millwall Football Club). Their discussions were normally limited to cars and television programmes.

Len was watching Anthony speculatively as he mopped up the last of his mushroom omelette. "Ow long more are you working 'ere, then, Tone?" Anthony looked up. "I don't know. Not much longer. Until I finish my apprenticeship for becoming a barrister." Len's interest slipped away from Anthony and his career, and moved on to more immediate interests. "You fancy coming to a disco in Hackney tonight?" Anthony shook his head; he had never yet accepted one of Len's invitations, but he was touched that Len continued to issue them. "I can't. I've got to go to see my father," he said. And then sighed, thinking of his father and wishing that he could go to Hackney, after all.

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

**QUESTION ONE**

**(30)**

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

1. Why does Anthony dislike his holiday job in the market so much? Support your answer by reference to the extract.
2. If you were to choose to be friendly with either Anthony or Len, which of the two would you choose and why? Support your answer by reference to the extract.
3. Do you think the writer of the above extract brings the London market to life? Support your answer by reference to the extract.

**QUESTION TWO**

**(30)**

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

**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. You have been asked to recommend for an award a novel or short story which you have studied.  
Write to the panel of judges recommending your chosen novel or short story. (30)

Some of the following prompts may help you in structuring your answer.

- |                                   |                              |
|-----------------------------------|------------------------------|
| ■ Story and plot outline (brief). | ■ Interesting content/theme. |
| ■ Characterisation.               | ■ Opening/Ending.            |
| ■ Words and images.               | ■ Style of writing etc.      |

**OR**

2. Choose a novel or short story you have studied where a particular mood or atmosphere is created.
  - (a) Describe the mood or atmosphere. (15)
  - (b) How does the writer create this mood or atmosphere?  
Support your answer by reference or quotation. (15)

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