



**Coimisiún na Scrúduithe Stáit
State Examinations Commission**

JUNIOR CERTIFICATE EXAMINATION, 2004

ENGLISH - HIGHER LEVEL - PAPER 1

180 marks

WEDNESDAY, 9 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.

“Call the usher! The pleasure of movie-going is becoming a pain, thanks to noisy, guzzling, mobile-phone-using talkers, kickers and general pests.” So said Irish Times journalist, Hugh Linehan, in an article in his newspaper. The article appears below in edited form.

Shhhhhhhhhh!

Maybe it’s because I’m a spoiled snobbish elitist – and that’s not something I’m happy about – but I have to confess I’m finding it increasingly painful to go to the movies with the rest of you, the great paying public. It’s not because of the cinemas – standards of projection, sound, seating and ventilation have improved out of all recognition over the last ten years – but (and I am sorry to say this) your standards of behaviour seem to be disimproving all the time.

Kickers are a real source of irritation. The kicker problem is exacerbated by the design of modern cinema seats – a kicked seat reverberates right along the row, so that it can be nigh-well impossible to figure out where it’s coming from. In the 1970s, they called this Sensurround and people paid to experience it in movies such as *Earthquake* and *Towering Inferno*. Nowadays, you can have your own personal towering inferno as you reach boiling point after two hours of bone-shaking juddering.

Up until recently, the mobile phenomenon seemed to be spinning out of control. Cinemas were buzzing like beehives with the wretched things and some buffoons even had the cheek to strike up conversations on them during the film. There will always be buffoons, but a corner seems to have been turned in recent times. Thankfully, cinemas have now taken to putting reminders on the screen telling people to switch off their phones, and many appear to be doing so. On an electronically related topic, by the way, what sort of benighted fool needs a watch that beeps on the hour, every hour?

I have some sympathy for those who feel nauseated by the smell of warm buttery popcorn which is so much a part of the multiplex experience, but it doesn’t bother me that much. If people want to eat wildly overpriced, grease-saturated cardboard, then that’s their business. At least popcorn has the virtue of being (almost) silent food – far better than the high-pitched crackle of the jumbo crisp packet or the extended kitchen-sink gurgle of the almost-drained Coke.

To my mind the real problem in cinemas these days is talkers. They’re everywhere and they come in a variety of species. One kind can’t help giving a blow-by-blow commentary on the movie. They’re bad enough, but there is worse. Top of the list come those who just utterly ignore the film in favour of their own chat. Western society has devised countless places where people can communicate with each other, but cafes, restaurants or street corners are just not good enough for these people – apparently not when they can have the added pleasure of spoiling other people’s enjoyment.

Then, there are those who think that any break in the dialogue has been inserted by the filmmaker expressly for them to start talking. The minute there is a pause of more than a couple of seconds they launch into conversation. This is not to forget the downright stupid, who spend most of the time asking questions: “Who’s she? What happened there?” By the time they’ve got an answer they’ve missed the next plot point, and the whole weary rigmarole starts all over again.

What is the reason for this plague? The general decline in politeness in society may have something to do with it, but it doesn't fully explain the seemingly unstoppable desire to talk when the lights go down. We don't want funereal silence; a good comedy, horror or action movie can be immeasurably improved by the communal experience of seeing it with an audience. People can shriek or laugh to their hearts' content, and there is a real sense of a shared magical experience. After all, we're all together in the cinema ... in the dark. And you never know who is sitting next to you!

Answer the following **three** questions:

1. Hugh Linehan outlines a number of complaints about cinemagoers' behaviour. List two examples of behaviour he finds particularly irritating. Basing your answer on the text, explain why he finds these examples irritating. (10)

2. Hugh Linehan describes himself as a "spoiled, snobbish elitist" in the opening line of the passage. Based on what you have read, would you agree with this description? Support your answer with reference to the text. (15)

3. Basing your answer on the way the passage is written, how serious do you think the writer is in his criticism of the behaviour of cinema audiences? (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.

You will be rewarded for:

- A personal approach to the subject
- An appropriate style
- Liveliness and a good choice of words
- Organisation and accuracy

1. My pet hates.
2. Write a composition beginning, “Finally the smoke cleared and I could see...”
3. You discover that a close friend of yours has found some money. Write the conversation that takes place between you about what to do with the cash.
4. Movie magic.
5. Your Aunt and Uncle have asked you to mind their house and pets while they are on holiday. Write about your experiences while “house-sitting”.
6. The future: things I dread and things I look forward to.
7. Look at the picture on **Page 1 of Paper X**, which accompanies this paper, and write a composition inspired by it.
8. You are preparing to represent Ireland in a sport of your choice at the 2004 Olympic Games. Write a series of diary entries recording your preparations.

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

You will be rewarded for:

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

1. Write a review for a young peoples' magazine of any book, film, computer game or concert you have recently experienced.
Your answer should include an introduction, description, evaluation and recommendation.

OR

2. You feel strongly about Hugh Linehan's article in Section 1 of this paper (Page 2).
Write a letter to the Editor of the newspaper in which you outline your views in response to the article.

SECTION 4:**MEDIA STUDIES****[40]**

Examine carefully the advertisement that appears on **Page 2** of **Paper X**, which accompanies this examination paper, and answer **either** Question 1 **or** Question 2.

1. (a) What elements of this advertisement contribute to its impact?
Your answer should refer to at least two elements. (20)

(b) Who do you think the target audience for this advertisement might be?
Explain your answer with reference to the advertisement. (20)

OR

2. (a) What is the function of the editor of a newspaper? (10)

(b) You are the editor of your school's annual magazine. Write an editorial for the publication on any aspect of student behaviour you wish to encourage or discourage. (30)

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