

JUNIOR CERTIFICATE EXAMINATION, 2001

ENGLISH - ORDINARY LEVEL

360 marks

WEDNESDAY, 6 JUNE -- MORNING, 9.30 to 12.00

YOU MUST ANSWER SECTIONS 1, 2, 3 AND 4

**YOU MUST ALSO ANSWER ANY TWO OF
SECTIONS 5, 6 AND 7**

EACH SECTION CARRIES 60 MARKS

**YOU HAVE, ON AVERAGE, 25 MINUTES
FOR EACH SECTION**

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

Read this piece and then answer the questions.

SPEECHMAKING

Talk to yourself, says the author, and practise making speeches to animals. Most animals will listen to you, some will completely ignore you.

- 1 Farmers, lighthouse keepers, night nurses and people who spend much of their time working on their own, often talk to themselves. While one-way conversation is often seen as a serious mental weakness, the opposite is the case.
- 2 Talking to oneself has many advantages over talking to others. Nowadays, everybody tries to express their own point of view. We rarely get a chance to speak for very long without being contradicted. Only short-tempered teachers, clergymen, nagging wives or bossy husbands make speeches without fear of interruption. The rest of us have to talk to ourselves. For talking to himself, the farmer has a double advantage. He can talk to himself for hours on end in the solitude of the fields. And he has a ready-made audience on hand if he needs it. His animals are great company.
- 3 Of course, not all animals are good listeners. Young animals are generally poor listeners. Small lambs or calves will scamper off down the field in the middle of your most important sentence. You wonder if they were paying attention at all to anything you said. Hens are the most inattentive listeners. Not only will they not stay still while you speak, they will completely ignore you and continue scratching and cackling away to themselves, as if you weren't there. Even reciting a recipe for chicken soup will not attract a hen's interest. Turkeys are no better. And they will look at you through their startled eyes, as if they consider your speech to be completely ridiculous. Even singing a Christmas carol will not grab a turkey's attention.
- 4 Horses are attentive listeners. As you share your deepest thoughts with them, they focus on your every word, all ears. They remain still, listening intently. They show remarkable intelligence too, shaking their heads in approval or snorting in disapproval. No matter what silly nonsense you want to gossip about or what crazy story you want to tell, horses will never ignore you. Horses never turn a deaf ear.
- 5 However, there is one disadvantage. Horses are too tall. The successful speaker needs to talk down to an audience. This is not possible with horses. You get a crick in your neck talking up to them. It is impossible to feel superior while speaking below the level of your listeners' teeth.
- 6 Cows make the best audience. They have all the qualities of thoughtful listeners. Standing or sitting, they take in your ideas calmly from below. They remain still for hours, eager to devour each and every word. They punctuate your speech with an occasional knowing shake of the head or a smart swish of the tail. Ask the next farmer you see talking to an audience of cows. He'll be quick to tell you that, without the company of animals, his sanity would be in danger.



-- adapted from *Farm Yarns* by David Storey

A Find answers to the following --

- 1 What kind of people often talk to themselves? (5)
- 2 Who can make speeches without being interrupted? (5)
- 3 Of all the animals, which ones make the best audience? (5)
- 4 Name all the animals identified as poor listeners. (5)

B *Horses are attentive listeners.*
How does the writer show this in **Paragraph 4**? (10)

C *Even reciting a recipe for chicken soup
will not attract a hen's interest.*

*Even singing a Christmas carol
will not grab a turkey's attention.*

In these sentences, why does the writer refer to --

- chicken soup and
- a Christmas carol ? (10)

D Is the *main idea* of this piece --

- to tell us about people?

OR

- to inform us about animals?

OR

- to advise us about speechmaking?

OR

- to show us the funny side of things?

Give **TWO** reasons for your choice. (10)

E Continue the piece, writing a short **Paragraph 7** of your own based on this drawing --



(10)

Write a composition on **ONE** of the following topics. Pick only ONE topic from A to H.

A A day in the life of --

a farmer **OR** *a Garda* **OR** *a nurse* **OR** *a film star*

B A shocking discovery

C My ambition is to be . . .

D Write a story which includes somewhere the sentence -- *A shout shook the silence.*

E Write out a conversation between the two animals in **Photo 1 of Paper X.**

F *Disaster has overtaken the ship in this picture.
You are in one of the lifeboats.*

Write a **DESCRIPTION** of the scene around you.

G *What happened on the voyage before the disaster.*

Write the story in **DIARY FORM.**

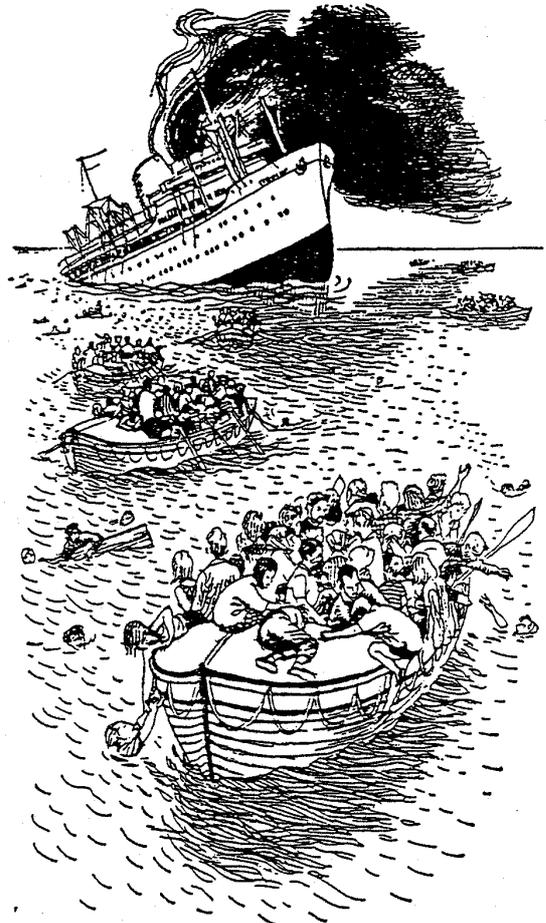
Begin like this --

Tuesday, 20 June, 1999

A voyage of a lifetime! Cabin -- clean and cosy. Great view from porthole . . .

H *You interview one of the survivors of this disaster.*

Write out the **INTERVIEW** in question and answer form.



Answer **ONE** of the following, **EITHER A OR B**. Pick only ONE topic.

Your class decide to raise funds for local charities. You plan to hold a PHOTOGRAPHY COMPETITION in your school.

Two writing tasks must be done --

- **A** Writing a **Letter** to the Principal.
- **B** Writing the **Competition Rules**.

You are asked to do **ONE** of these writing tasks.

A LETTER

Write a letter to the school PRINCIPAL.

In your letter, you could --

- *ask for the use of the school hall,*
- *explain the purpose of the competition,*
- *describe how you will organise it, and*
- *tell how you will advertise it.*

OR

B RULES

Write the RULES of the PHOTOGRAPHY COMPETITION.

In the Rules, you could mention --

- *the different groupings of pictures,*
- *the different age groups involved,*
- *the regulations about entries, and*
- *the prizes to be won.*

Read this poem and then answer the questions.

JUGGLER

- 1 Last night, in front of thousands of people,
he **placed** a pencil on his nose
and **balanced** a chair upright on it
while he spun a dozen plates behind his back.
Then he slowly stood on his head to read a book
at the same time as he transferred the lot
to the big toe of his left foot.

They said it was impossible.

- 2 This morning, in our own kitchen,
I ask him to help with the washing-up --
so he **gets up**,
knocks over a chair,
trips over the cat,
swears,
drops the tray
and smashes the whole blooming lot!

You wouldn't think it was possible.

Cicely Herbert

A What happens in this poem? (10)

B Some *action words* are underlined.

In **Part 1**, what do the *action words* tell you about the juggler?

In **Part 2**, what do the *action words* tell you about him? (10)

C Which part do you prefer -- **Part 1** or **Part 2**?

Give a reason for your choice. (10)

D *The storyteller exaggerates.*

What do you think? Explain. (10)

E Choose a poem which describes --

- *an event*

OR

- *a place*

OR

- *a person.*

How does the poet describe
the *event*, or the *place*, or the *person*.

Did you like the poem?
Give a reason for your answer. (20)

**YOU MUST ANSWER ANY TWO OF THE FOLLOWING
SECTIONS 5, 6 AND 7.**

SECTION 5:

FICTION

[60]

Read this piece and then answer the questions.

ANGELICA

- 1 Night came. The moon rose. Distant voices sounded through the latticed door. I felt uncomfortable. Something was wrong. I was right, horribly right, something was wrong. At a moment when the moon was hidden by dark clouds, I was awakened roughly by a hand clenched tight on my mouth. Another hand gripped my throat. A voice said gruffly, 'Quiet! And you will not be harmed.'

- 2 Sounds suddenly came from everywhere in the curtained room where we girls were asleep. The sound of feet moving stealthily in the dark, gasps, curses, a wild scream. I was pulled to my feet and a length of silk scarf wound about my head. In the grasp of two men who lifted me in the air every few steps to hurry me along, I was taken to the river. Where was Konje? I couldn't see until we reached the river and were lying in a boat.

- 3 In the first grey streaks of dawn I made out Konje, bound hand and foot, with something stuffed in his mouth. A gash on his cheek hadn't stopped bleeding. Beside him was his friend Dondo, also bound. In front of me was my friend Lenta and her two brothers. Other boats behind us were filled with people from our village. But I didn't see my family, my father and mother and my sister. I was never to see them again.

- 4 We went down the river fast, passing our sleeping village. Konje tried to shout but only croaks came from his mouth. Dondo pointed toward the sea. 'Slave ships,' he said. 'They're waiting for us.' Where the river met the sea, three ships that needed paint were anchored a good distance from each other. All had tattered flags flying from their masts. When we reached the third slave ship, we were hauled on deck in a net. At the last minute, Konje struggled to get free. But he was still chained to Dondo. His struggles were ended when a sneering sailor gave him a blow on the head.

- 5 For days, our ship coasted slowly north and then sailed west into the setting sun. I worried about Konje, sure that his arrogance would get him in trouble. Both of us knew our hearts were joined forever. I grieved for him, fearing that he was dead. But the worry and the grief saved my life. It kept me from thinking about the terrible thing that had happened to me and my family. It kept me from slipping over the side of the ship some dark night when no one was looking, to my death. Our ship took six months to sail from Africa to the Caribbean Islands. There on the island of St. Thomas, I -- Raisha, the daughter of an African chief -- was sold into slavery. That first day, my mistress looked at me from under the rim of her pink hat. 'You have a pretty smile, like an angel from heaven,' she said. 'I'm going to call you Angelica.'

-- adapted from *My name is not Angelica* by Scott O'Dell

A From your reading of **Parts 1 and 2**, describe how Angelica, the African girl, was captured. (10)

B Is **Angelica** the girl's real name? What did you find out about her? (10)

C Angelica's first thought is for **Konje**. What are your thoughts about **Konje**? (10)

D *'I felt uncomfortable. Something was wrong.'* How does the writer create the *uncomfortable* feeling in **Part 1**? (10)

E Name a Novel **or** Short Story you have studied.

Describe the **most exciting** part of the story

OR

Describe the **most frightening** part of the story.

How did the writer make that part of the story exciting **OR** frightening? (20)

Read this scene and then answer the questions.

ABOUT THE PLAY

Czechmate by Gerry Docherty and Bill Kinross is about the Russian invasion of Czechoslovakia. Prague is overrun by Russian tanks. *Czechmate* dramatises how young people reacted.

1 SCENE 4: A Street in Prague

Set: *Stage dimly lit. Street scene. Night. After curfew.*
Action: *Voices off-stage. Enter sneakily, four teenagers with a ladder. They try to put the ladder up against a wall in the darkness.*

2 ANNA Over a bit, over a bit.
 LAURA Ssh! Quiet! It's after curfew.
 JAN This is crazy -- I must be off my head.
 MARK Who's going up?
 JAN Not me. No way!
 ANNA OK! Me again, but hold that ladder steady.
 LAURA (*Whispering*) OK! OK!

3 MARK Come on, we can't hang around all night.
 ANNA I feel like I'm a commando.
 MARK Well, you're not, so hurry up.
 LAURA What? What about commandos?
 JAN (*Frightened*) Oh no! Where? Where?
 MARK Quiet! Don't move, someone's coming.

4 *They freeze, afraid to look. Enter Lisa, their friend.*

LISA What's this -- a competition or something?
 ANNA Ssh! Ssh! It's after curfew.
 LAURA Ssh! P-L-E-A-S-E!
 LISA (*Loud whisper*) What are you doing?
 MARK Confusing the Russians! Taking down street signs!
 JAN Oh! Can the Russians read them?
 MARK Eh . . . Not if they're not there, they can't!

5 ANNA Stop hassling and hold the ladder steady.
 LAURA Ssh! I think someone else is coming.
 JAN She's right -- run! RUN!
 ANNA (*From above*) What! What's up?

*Panic. All scatter leaving Anna on top of the ladder.
 They end up standing still, stage left.
 Enter two Czech POLICE OFFICERS shining torches.*

6 OFFICER 1 All right . . . stay where you are!
 OFFICER 2 Don't move! (*Shines torch on their faces*)
 OFFICER 1 Well, well, well! And what's going on here?
 MARK Just out on the town, Officer! On our way home!
 OFFICER 2 You can explain that tomorrow at the Police Station.
Policemen take names. They leave, not noticing Anna on the ladder.
 ANNA (*Pulling off street sign*) Got it! (*Proudly displays sign*)

*The others move the ladder before Anna gets down. Confusion.
 Anna shouts and scurries down. Exit all, singing and laughing.*

- A** **MARK** *Just out on the town, Officer! (Part 6).*
What were the teenagers really doing in this scene? (10)
- B** Make a list of the *props* you would need for this scene. (10)
- C** In this scene, which *teenager* would you like to play?
Why would you pick this part? (10)
- D** '*Good drama must have tension.*'
In this scene, how is *tension* created? (10)
- E** From a PLAY or a FILM you have studied describe a *scene*
- where one person behaves in a way that another person does not like

OR

- where one group of people behave in a way that another group does not like

Whose side were you on in that scene?
Explain why? (20)

Examine carefully the photographs on both sides of **Paper X**.
Then answer the questions.

Each of the 8 photographs is identified by a ringed number.

*Only **Photo 8** has a **CAPTION** (on top) and a **TEXT** (at the bottom).*

A For a PHOTOGRAPHY EXHIBITION, you must arrange these photographs into 2 or 3 groupings.

Using the numbers, list each photograph in a grouping.
Now, give a suitable *name* to each grouping.

(10)

B Using the numbers, pick any **FIVE** photos.
For each numbered photo you pick, make up a *caption* of your own.

(10)

C Explain why any **ONE** of Photos 1 to 7 --

interests you

OR

annoys you

OR

bores you

OR

puzzles you.

(10)

D *Photographers must have a quick eye for a good shot.*
Which of Photos 1 to 7 is the best shot, do you think? Why?

(10)

E Examine the text at the bottom of **Photo 8**.

Write **TWO** interesting texts of your own to go with **any TWO** photos.

(20)