



Coimisiún na Scrúduithe Stáit State Examinations Commission

JUNIOR CERTIFICATE EXAMINATION, 2005

ENGLISH - HIGHER LEVEL - PAPER 2 (180 marks)

WEDNESDAY, 8 JUNE - AFTERNOON, 1.30 - 4.00

**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 *Much Ado About Nothing* by William Shakespeare. Read the extract carefully and then answer the questions which follow.

**Benedick****Beatrice****Hero****Claudio**

Source-English and Media Centre, 2004

Background to this extract:

Benedick and Beatrice are discussing Count Claudio and Hero, Claudio's bride to be. Mistakenly, Count Claudio thinks that Hero has been unfaithful to him and cancels their wedding. Beatrice weeps for her cousin Hero who, she strongly believes, has been wronged.

- Benedick:** (*With great kindness*) Lady Beatrice have you wept all this while?
- Beatrice:** Yea and I will weep a while longer.
- Benedick:** I will not desire that.
- Beatrice:** You have no reason; I do it freely.
- Benedick:** Surely I do believe your fair cousin is wronged.
- Beatrice:** Ah, I would be more impressed by some man who would right her situation!
- Benedick:** Is there any way to show such friendship?
- Beatrice:** It is a man's job but not yours.
- Benedick:** I do love nothing in the world so well as you.
Is not that strange?
- Beatrice:** Strange indeed!
- Benedick:** I protest I love thee.
- Beatrice:** Why then, God forgive me for what I am thinking!
- Benedick:** Come, tell me, come bid me do anything for thee.
- Beatrice:** (*Pause*)... Kill Claudio...!
- Benedick:** (*Horrified*) Ha, not for the wide world.
- Beatrice:** (*Angrily*) You kill me to refuse doing it. Farewell!

Benedick: (Calling out) Wait, sweet Beatrice. (*Benedick tries to stop her leaving*).
Beatrice: I am gone, though I am here, there is no love in you.
Nay, I pray you let me go!

Benedick: Beatrice ...
Beatrice: Leave me go!
Benedick: We'll be friends first.
Beatrice: Friends! You should fight mine enemy first!
Benedick: Is Claudio thine enemy?
Beatrice: (Angrily) He is a villain that hath slandered, scorned, dishonoured my cousin Hero. O that I were a man!
I would eat his heart in the market place!

Benedick: (Pleading) Hear me Beatrice ...
Beatrice: Sweet Hero, she is wronged, she is slandered, she is destroyed.
Benedick: Listen ...
Beatrice: Princes and Counts! The goodly Count Claudio indeed!
O that I had any friend who would be a man for my sake!
But manhood is melted into being courteous,
giving compliments and having nice speech.
There is no honour and truth anymore!
I cannot be a man with wishing,
therefore I will die a woman with grieving.

Benedick: Wait, good Beatrice. By this hand I love thee.
Think you in your soul that the Count Claudio hath really wronged Hero?

Beatrice: Yea, as sure as I have a thought or a soul.

Benedick: Enough, I am convinced. I will challenge him.
I will kiss your hand and so I leave you.
By this hand Claudio will meet his match.
Think of me Beatrice.
Go comfort your cousin. And so farewell.

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

1. What is your impression of either Benedick **or** Beatrice from this extract? Support your answer by reference to the text.
2. Based on evidence from this extract do you think Beatrice and Benedick are in love with each other? Support your answer by reference to the text.
3. Imagine this scene is to be staged and you are the Director. Outline the directions you would give to either Beatrice **or** Benedick on how to perform their parts.

(B) OTHER DRAMA

The following extract (in edited form) is the opening scene from *Sean, the Fool, the Devil and the Cats* by Ted Hughes. Read the extract carefully and then answer the questions which follow.

Music

Fool: Once upon a time - not very long ago - I was a happy man.
But that's another story.
Now I'm blind, I've no ears, I'm a quilt of scars.
Look at me. Now listen.

There was a boy called Sean.
Not me. Sean was himself.
I'm a fool. Sean was clever. Now listen.
Sean was leaving home.

Mother : You're leaving me alone. O Sean, who'll look after me?

Sean : The neighbours will look after you. Our savings will look after you.
Good-bye, Mother.

Mother : O Sean, where will you go?
Get a job in a bank, get a job on a farm,
Get a job in a cannning factory, keep out of harm.
Get a job driving a lorry, if you want to see the world,
But don't go away, don't leave me.

Sean : I'm going for a year.

Mother : You're a dreamer, Sean. You can stay at home. The world will eat you up.

Sean : I'm going to try my luck. So wish me luck.

Mother : Don't go, Sean.

Sean : I'm going.

Mother : Then may an angel go before you, an angel behind you,
An angel to the right of you, an angel to the left,
All lucky angels.

Sean : Good-bye, Mother.

Music

Mother : Write to me , write to me.

Fool : Sean is on the road.
He walks at the roadside in the dust of the cars,
In the exhaust of the diesels,
The racket of the trucks. His head begins to ache.

Sean : Where does the road go?
A road goes to a road.
Roads run into roads, fork into roads, circle and come back into roads.
Roads can never get away from roads.
Roads are a maze with no ending.
People who stick to the roads stick to the maze.
They all end up where they started.
Get off the road, Sean.

Fool :	Sean turns up a lane, over a hill, Over a bridge, and he stops at a crossroads. It is evening.
Sean :	The sun is setting. Where shall I sleep? Four roads meet under my feet. Which one shall I take?
First Voice	(<i>very distant</i>): This way, Sean. This way for happiness, Sean. We like you. We like you. This way for smiles and presents and kisses.
Second Voice	(<i>distant</i>): This way, Sean, for thrills and adventures. This way for hair on end and the skin of your teeth and the luck of the devil. This way for the seven deadly seas.
Third Voice	(<i>distant – Mother's voice</i>): Come home, Sean, come home. Wait a year, go next summer, think about it, remember your bed. Remember your old dog. Remember my puddings.
Fourth Voice	(<i>close and urgent</i>): This way, Sean, for a future. You are just the chap we need – the very man. Just what we're wanting – this way, Sean. There's a fortune in it. For you, Sean. A good sound job with a good sound future.
Sean :	Down every road of the four – there's a tempting voice. But what about that stile in the hedge? And the path that goes over the field beyond into that dark wood? That's a fifth way. How about that?
First Voice:	No.
Second Voice:	No.
Third Voice:	Don't go that way, whatever you do.
Fourth Voice:	Good-bye for ever, Sean, if you go that way.
Sean:	Why, what's wrong with it? It's only a path to a wood.
Third Voice:	No.
Fourth Voice:	Don't go that way.
Sean:	Right, then I'll try it.

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

1. What is your impression of either Sean **or** Mother from this extract? Support your answer by reference to the text.
2. Do you think that this extract from *Sean, the Fool, the Devil and the Cats* by Ted Hughes would work well on stage? Give reasons for your answer with close reference to the extract.
3. Imagine you are the costume **or** stage designer for a production of this play. Describe how you would like to see the characters costumed **or** the stage set. Give reasons for your answer with close reference to the extract.

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. Select a play you have studied and choose from it a scene where conflict occurs.
 - (a) Outline what happens in this scene. (10)
 - (b) What are the underlying causes of the conflict in this scene?
Support your answer by reference to the play as a whole. (20)

OR

2. Choose your favourite character from a play you have studied.
 - (a) Why do you find this character interesting? Support your answer by reference to the text. (10)
 - (b) Discuss the relationship between your chosen character and **ONE** other character in the play. Refer to the text in support of your answer. (20)

Read the following poem (in edited form) and answer the questions which follow.

FIFTEEN

South of the Bridge on Seventeenth
I found, one summer day,
a motorcycle with engine running
as it lay on its side, ticking over
slowly in the high grass. I was fifteen.

I admired all that pulsing gleam, the
shiny flanks, the shy headlights,
grass-fringed where it lay; I led it gently
to the road and stood with that
companion, ready and friendly. I was fifteen.

We could find the end of a road, meet
the sky on out Seventeenth. I thought about
hills, and patting the handle got back a
confident response. On the bridge we indulged
a forward feeling, a tremble. I was fifteen.

Thinking, back farther in the grass I found
the owner, just coming to, where he had flipped
over the rail. He had blood on his hand, was pale –
I helped him walk to his machine. He ran his hand
over it, called me good man, roared away.

I stood there, fifteen.

William Stafford

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

QUESTION ONE

(30)

Answer the following questions. Each question is worth 10 marks.

1. How does the poet give the impression that the motorcycle is a living creature?
Give reasons for your answer with reference to the poem.
2. The fifth stanza consists of one line only: “I stood there, fifteen.”
Why do you think the poet has set this stanza apart from the rest of the poem?
Give reasons for your answer with reference to the poem.
3. Do you think *Fifteen* is a good poem?
Give reasons for your answer with close reference to the poem.

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. From the poetry you have studied choose a poem which is set in an interesting time **or** place.
 - (a) Describe this setting. (10)
 - (b) What does this setting contribute to the effectiveness of the poem?
Give reasons for your answer based on evidence from the poem. (20)

OR

2. From the poetry you have studied choose a poem which deals with either Youth **or** Old Age.
 - (a) What picture does this poem give of either youth **or** old age? (10)
 - (b) What is your personal response to the picture of youth **or** old age given in the poem?
Support your answer with reference to the poem. (20)

Read carefully the following extract (in edited form) from the opening chapter of *The Love Bean* by Siobhán Parkinson.



Chapter 1

Lydia turned the key and gently pushed in the door. No one called out. No one appeared. Good. She pressed the door closed again behind her and leaned her back against it. Made it. A giggle rose up in her. She was behaving like a ridiculous character in a detective movie, sneaking into her own house. It was four o'clock in the afternoon, for goodness' sake. She'd only been to the second-hand CD shop to sell off a bunch of her least favourite CDs and buy a new one with the proceeds. She'd only met Jonathan Walker there and spent five (fabulous) minutes chatting to him. She'd only agreed to go for a coffee with him tomorrow afternoon in the glitzy seafront café, where the stainless steel equipment gleamed like precious metals and the customers shone like superstars – or so it seemed to Lydia, who didn't shine at all.

There was nothing wrong with meeting Jonathan by chance in a music shop. Nothing wrong, either, she told herself, with agreeing to meet him again. He was stunningly good-looking: high cheekbones, lightly tanned skin, a flop of rich wavy hair over his forehead, widely spaced blue eyes – it was all too good to be true. Lydia had said it herself, six months ago. Anyone who looked like that couldn't possibly be good. Beauty like that was bound to corrupt. Still, no one would have had anything against him, or against Lydia's going to meet him, if it hadn't been for Julia. But there *was* Julia. There was no getting around that. It was definitely a problem, no matter what way Lydia looked at it.

Julia was Lydia's identical twin. They had the same pale, freckly skin, the same crinkly, red-gold hair, the same grey-green eyes. But that's where the resemblance stopped. With her unruly mane of hair, Julia managed to look as if she didn't own a hairbrush; Lydia wore her hair pinned back with a hair slide or plaited or swinging in a ponytail. Julia wore spangly bracelets and fluorescent boots and tights with Santa Clauses on them, even in summer, and mad purply embroidered things that swooshed as she walked and got tangled up in machinery; Lydia preferred jeans with runners and T-shirts most of the time, or else just black trousers and what Julia called 'sweet little tops'. Julia spent hours on the phone organising her social life; Lydia had friends, but she didn't much like using the phone.

Officially, Julia was still 'getting over' Jonathan. She had an amazing though short-lived reign last term as Jonathan's girlfriend. But then somebody else, somebody cleverer, prettier, wittier and blonder had stolen him from right under her nose. Julia had been in mourning ever since. Nobody was allowed to mention him. He was like a shadow person attached to Julia, always there, always ignored.

The break-up had been three months ago. But getting over Jonathan seemed to suit Julia. It gave her an excuse to slouch around the house, changing TV channels with her big toe from the sofa – the remote was always missing – and complaining about life's unfairness. It was the excuse she used also for sitting in the twins' shared attic bedroom for hours each day, playing endless music by dead rock musicians too loudly. They had to be dead, Julia explained, because that was in keeping with her feelings. At first, Lydia had thought this a little weird but kind of poetic; now she just thought it was self-indulgent – she was starting to get tired of passionate wailings. It was time to stop feeling sorry for Julia.

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

QUESTION ONE

(30)

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

- What did you learn about the character of Lydia from this extract? Support your answer by reference to the text.
- Imagine you are Julia. Based on evidence from this extract write a diary entry capturing Julia's thoughts and feelings.
- Siobhán Parkinson has been described as a writer of "infinite skill". Based on evidence from this extract do you agree?

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. Choose either the opening **or** the ending of a novel **or** short story you have studied.
 - (a) Briefly describe what happens in the opening **or** the ending of your chosen text. (10)
 - (b) Did this opening **or** ending impress you? Explain your answer by reference to the novel **or** short story you have chosen. (20)

OR

2. From a novel **or** short story you have studied choose a character who experiences change.
 - (a) Describe this character at the beginning of the novel **or** short story. (10)
 - (b) How has this character changed by the end of the novel **or** short story?
Support your answer by reference to the text. (20)

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