



**Coimisiún na Scrúduithe Stáit  
State Examinations Commission**

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**JUNIOR CERTIFICATE EXAMINATION, 2013**

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

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**WEDNESDAY, JUNE 5 - AFTERNOON, 2.00 - 4.30**

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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 adapted from Shakespeare's comedy, *Much Ado about Nothing*. Read the extract carefully and then answer the questions which follow.



Prince Don Pedro, a nobleman, is a guest in the home of his friend, Leonato. As the scene opens, Don Pedro is discussing Leonato's niece Beatrice with a young soldier, Benedick. Benedick and Beatrice have had a troubled relationship in the past.

Claudio, a young Count, has fallen in love with Hero, Leonato's daughter. Earlier, Don Pedro told Claudio that he would woo Hero on Claudio's behalf. In this scene however, Claudio believes that Don Pedro intends to marry Hero himself.

*Beatrice approaches with Count Claudio.*

**Don Pedro:** Look, here she comes.

**Benedick:** Will your grace command me any service to the world's end? I will go on the slightest errand now to the Antipodes that you can devise to send me on; I will fetch you a toothpicker now from the farthest inch of Asia rather than hold three words' conference with this harpy\*. You have no employment for me?

**Don Pedro:** None, but to desire your good company.

**Benedick:** O God, sir, here's a dish I love not: I cannot endure my Lady Tongue.  
*Exit Benedick*

**Don Pedro:** Come, Lady, come; you have lost the heart of Signior Benedick.

**Beatrice:** Indeed, my lord, he lent it me awhile; and I gave him use for it, a double heart for a single one: marry, once before he won it of me with false dice, therefore your grace may well say I have lost it.

**Don Pedro:** You have put him down, lady, you have put him down.

**Beatrice:** So I would not he should make a fool of me my lord.  
I have brought Count Claudio, whom you sent me to seek.

**Don Pedro:** Why, how now, Count! Wherefore are you sad?

**Claudio:** Not sad, my lord.

**Don Pedro:** How then? Sick?

- Claudio:** Neither, my lord.
- Beatrice:** The Count is neither sad, nor sick, nor merry, nor well; but civil, Count; civil as an orange and something of that jealous complexion.
- Don Pedro:** I' faith, lady, I think your blazon to be true; though, I'll be sworn, if he be so, his conceit is false. Here, Claudio, I have wooed in thy name, and fair Hero is won: I have broke with her father, and his good-will obtained: name the day of marriage, and God give thee joy!
- Leonato:** Count, take of me my daughter, and with her my fortunes: his grace hath made the match, and all grace say *Amen* to it!
- Beatrice:** Speak, Count, 'tis your cue.
- Claudio:** Silence is the perfectest herald of joy: I were but little happy if I could say how much. Lady, as you are mine, I am yours: I give away myself for you, and dote upon the exchange.
- Beatrice:** Speak, cousin Hero: or if you cannot, stop his mouth with a kiss, and let not him speak neither.
- Don Pedro:** In faith, lady, you have a merry heart.
- Beatrice:** Yea, my lord; I thank it, poor fool, it keeps on the windy side of care. My cousin tells him in his ear, that he is in her heart.
- Claudio:** And so she doth, cousin.
- Beatrice:** Good lord for alliance! Thus goes everyone to the world but I, and I am sun-burned: I may sit in a corner and cry heigh-ho for a husband!
- Don Pedro:** Lady Beatrice, I will get you one.
- Beatrice:** Hath your grace ne'er a brother like you?
- Don Pedro:** Will you have me, lady?
- Beatrice:** No, my lord, unless I might have another for working-days: your grace is too costly to wear every day. But I beseech your grace, pardon me; I was born to speak all mirth, and no matter.

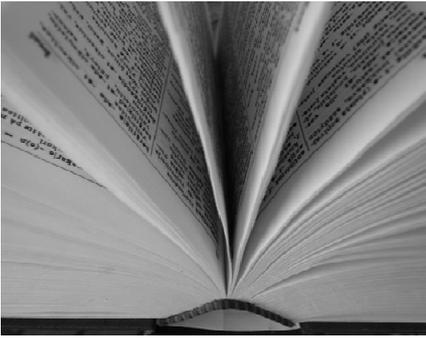
\* A bad-tempered woman.

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

1. Based on what you have read in this extract, do you like or dislike the character of Beatrice? Give reasons for your answer.
2. What do you learn about the relationships between men and women in this extract? Support your answer with reference to the extract.
3. As Director of the play, you have decided to make this scene a particularly humorous and entertaining experience for the audience. Write instructions for any **two** of the actors, explaining what you would like them to do while performing their parts in this scene, in order to achieve your aim. Support your answer with reference to the extract.

## (B) OTHER DRAMA

The following extract (in edited form) is adapted from the play *Educating Rita* by Willy Russell. Read the extract carefully and then answer the questions which follow.



Twenty-six year old former hairdresser and housewife Rita, is determined to change her life. Believing education to be the key, she enrolls as a mature student of literature at a university.

The experience is challenging, not only for Rita but also for her university tutor, Frank. Rita begins to mix with the younger students, including Mr Tyson (nicknamed Tiger). The more knowledge she gains, the more confident Rita becomes.

*The lights come up on FRANK sitting in the swivel chair.  
RITA enters and goes to the desk.*

- Rita:** Frank ...  
*(He looks at his watch)*  
I know I'm late ... I'm sorry.  
*(He gets up and moves away)*  
Am I too late? We were talkin'. I didn't notice the time.
- Frank:** Talking?
- Rita:** Yeh. If it'll go in my favour we were talking about Shakespeare.
- Frank:** Yes ... I'm sure you were. When you were so late I phoned the shop.
- Rita:** Which shop?
- Frank:** The hairdresser's shop. Where you work. Or, I should say, worked.
- Rita:** I haven't worked there for a long time. I work in a bistro now.
- Frank:** You didn't tell me.
- Rita:** I couldn't stand being in a hairdresser's any longer; boring irrelevant detail all the time, on and on ...  
Well I'm sorry but I've had enough of that. I don't wanna talk about irrelevant rubbish anymore.
- Frank:** And what do you talk about in your bistro?
- Rita:** Everything.
- Frank:** Everything?
- Rita:** We talk about what's important, Frank, and we leave out the boring details for those who want them.
- Frank:** Is Mr. Tyson one of your customers?
- Rita:** A lot of students come in; he is one of them. You're not gonna give me another warning are y', Frank?

- Frank:** Would it do any good?
- Rita:** Look, for your information I do find Tiger fascinatin', like I find a lot of the people I mix with fascinating; they're young, and they're passionate about things that matter. They're not trapped – they're too young for that. And I like to be with them.
- Frank:** *(Moving down stage, right of the desk and keeping his back to her)* Perhaps - perhaps you don't want to waste your time coming here anymore?
- Rita:** Don't be stupid. I'm sorry I was late. *(After a pause she gets up)* Look, Frank, I've got to go. I'm meeting Trish at seven. We're going to see a production of *The Seagull*\*.
- Frank:** Yes. *(He turns to face her)* Well. When Chekhov calls ...
- Rita:** Tch.
- Frank:** You can hardly bear to spend a moment here can you?
- Rita:** *(Moving towards him a little)* That isn't true. It's just that I've got to go to the theatre.
- Frank:** And last week you didn't turn up at all. Just a phone call to say you had to cancel.
- Rita:** It's just that - that there's so many things happening now. It's harder.
- Frank:** As I said, Rita, if you want to stop com–
- Rita:** *(Going right up to him)* For God's sake, I don't want to stop coming here. I've got to come here. What about my exam?
- Frank:** Oh I wouldn't worry about that. You'd sail through it anyway. You really don't have to put in the odd appearance out of sentimentality; *(He moves round to the other side of the desk)* I'd rather you spared me that.

\* Play by Russian Playwright, Anton Chekhov.

*This extract has been adapted from the original, for the purpose of assessment, without the author's prior consent.*

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

1. Describe the relationship between Rita and Frank as revealed in this extract. Support your answer with reference to the text.
2. You have been invited to play the part of **either** Frank **or** Rita in a production of this play. Based on evidence from the passage, write a profile for your chosen character to help you understand your role. Support your answer with reference to the text.
3. As Director of this play, you have decided to make this scene a particularly tense experience for the audience. Explain what you would do in order to create this tension on stage. Support your answer with reference to the text.

## 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 character from a play you have studied.
  - (a) What was your first impression of your chosen character? Support your answer with reference to the play. (10)
  - (b) To what extent does your impression of your chosen character change as the play progresses? Explain your answer with reference to your chosen play. (20)

**OR**

2. Choose a scene from a play you have studied that has a strong mood or atmosphere.
  - (a) Describe what takes place in your chosen scene and identify the mood or atmosphere created. Support your answer with reference to the play. (10)
  - (b) Imagine you are directing your chosen scene on stage. Explain some of the decisions that you would make in order to create the mood or atmosphere successfully. Support your answer with reference to the play. (20)

Read the following poem, *To a Daughter Leaving Home* by Linda Pastan and then answer the questions which follow.

To a Daughter Leaving Home

When I taught you  
at eight to ride  
a bicycle, loping along  
beside you  
as you wobbled away  
on two round wheels,  
my own mouth rounding  
in surprise when you pulled  
ahead down the curved  
path of the park,  
I kept waiting  
for the thud  
of your crash as I  
sprinted to catch up,  
while you grew  
smaller, more breakable  
with distance,  
pumping, pumping  
for your life, screaming  
with laughter,  
the hair flapping  
behind you like a  
handkerchief waving  
goodbye.



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

**QUESTION ONE**

**(30)**

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

1. What impression do you get of the parent who features in this poem? Support your answer with reference to the poem. (10)
2. Do you think the title, *To A Daughter Leaving Home*, is a surprising one for this poem? Explain your answer with reference to the poem. (10)
3. Do you like Linda Pastan's style of writing in this poem? Give reasons for your answer. (10)

## 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 any poem and the name of any poet you refer to in your answer.

**1.** You have been invited to contribute to a radio programme. The programme's topic is:

*Why young people should read poetry.*

Write the text of the talk you would give. Support your views with detailed reference to **two** of the poems that you have studied. (30)

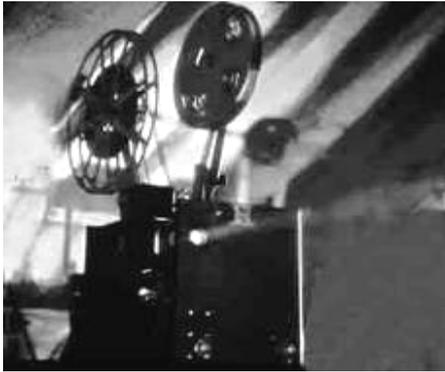
**OR**

**2.** From the poetry you have studied, choose a poem that revealed something new to you about **one** of the following topics:

**People**            or            **Relationships**            or            **The World Around Us.**

- (a) In the poem, what did you learn about your chosen topic that was new? Explain your answer with reference to the poem. (10)
- (b) How did the poet's use of language help to reveal something new to you about your chosen topic? You may wish to consider some of the following: imagery; tone or mood; the structure of the poem or any other feature of language. Support your answer with reference to the poem. (20)

Read the following extract, adapted from the novel *The Prince of Mist* by Carlos Ruiz Zafón and then answer the questions which follow.



As war sweeps across Europe in 1943, Max Carver's father moves his family away from the city to an eerie wooden house on the coast.

As soon as they arrive strange things begin to happen. His father, Maximilian Carver, finds a box of old films that belonged to the Fleischmanns, the previous owners of the house. The films seem to open a window to the past. In this extract Max and his family are watching one of these old films.

Earlier that day, Max discovered an over-grown garden full of unusual statues of circus figures.

Suddenly the beam from the lens cut through the room like a spear of light. Max concentrated on the rectangle projected onto the white wall. It was like looking inside a magic lantern, never knowing what visions might emerge from its depths. He held his breath and in a few moments the wall came alive with pictures.

It didn't take long for Max to realise that the film they were watching didn't come from the storeroom of some old cinema. It was not a print of some famous film, nor even a forgotten reel from a silent movie. The blurred pictures, eaten away by time, showed that whoever had filmed these images was obviously an amateur.

'What is this?' asked Irina.

'I don't know, darling,' answered her father.

The film was a rather clumsy attempt at depicting a walk through what looked like a forest. The person operating the camera advanced slowly through the trees, the images jerking from one place to another with sudden shifts in light and focus, so that it was difficult to pick out where this strange walk was taking place.

'But what *is* this?' cried Irina, visibly disappointed. She looked at her father, who was staring in bewilderment at what appeared to be a strange – and, judging from the last minute, boring – film.

'I don't know,' mumbled Maximilian Carver, despondent. 'I wasn't expecting this ... maybe it's just one of the Fleischmanns' home movies.'

'Is that the people who used to live in this house before us?'

Max had also started to lose interest in the film when something caught his eye in the confused rush of images.

'What if you try another reel, dear?' Andrea Carver suggested, trying to keep her husband's spirits up.

'Wait ...' Max interrupted as he recognised a familiar silhouette.

The camera had now left the forest and was heading towards an area surrounded by tall stone walls with a gate of spearheaded bars. Max knew this place; he'd been there only that morning.

Fascinated, Max watched as the camera operator appeared to stumble slightly and then entered the walled garden filled with statues.

'It looks like a graveyard,' whispered Andrea Carver. 'Dear, turn this off.'

'Just a second,' said Max.

The camera panned across the scene. In the film the garden didn't look as neglected as it had when Max discovered it. Not a hint of weeds, and the stone surface of the ground was clean and smooth; someone had been keeping the place immaculate.

The camera paused at each of the statues standing at the cardinal points of the large star that was clearly visible at the base of the figures. Max recognised the white stone faces, the circus costumes. There was something unnerving about the rigid poses adopted by these ghostly figures and the theatrical expressions on their mask-like faces.

The film went from one statue to another, capturing each member of the circus troupe without any cuts. The family watched the haunting scene in silence, no other sound in the room except the rattle of the projector.

Finally, the camera turned towards the centre of the star. Standing with its back to the light was the figure of the smiling clown, around which all the other statues were arranged. Max studied its features and felt the same shudder running through his body as when he'd stood in front of it. There was something about the clown that didn't quite match what he remembered from his visit to the walled garden, but the poor quality of the film didn't give him a clear enough view to work out what it was. The Carvers continued sitting in silence as the last few frames ran across the projector's beam. Maximilian Carver stopped the machine and turned on the light ...

'Can we see some more?' Max asked timidly.

Maximilian Carver caught the darting looks his wife was giving him.

'I don't think that's a good idea, Max.'

*This text has been adapted from the original,  
for the purpose of assessment, without the author's prior consent.*

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

### **QUESTION ONE**

**(30)**

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

1. How is Max's reaction to the film different from the reactions of the other members of the Carver family? Explain your answer with reference to the passage.
2. *The Prince of Mist* has been called, 'a gripping and well written novel'. Based on your reading of the above extract, do you agree with this view? Explain your answer with reference to the extract.
3. Based on your reading of the above passage, write a diary entry Max might have written, expressing his thoughts and feelings after this day's events.

### **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 you choose and the name of the author.

1. Choose a novel or short story you have studied.
  - (a) In your view, is the world portrayed in the novel or short story that you have chosen, a fair world? Give reasons for your answer. (15)
  - (b) Using an important incident from the story, explain how the actions of any **one** character help to make the world more fair or less fair in your chosen text. Support your answer with reference to your chosen text. (15)

**OR**

2. You wish to nominate a novel **or** short story that you have studied for an award. The rules state that **both** of the following comments must apply to the winning entry:
  - *The story stayed in my mind long after I had finished reading it*
  - *The story was skilfully written.*Using these two comments, write the letter you would submit to the judges in support of your chosen novel or short story. Support your answer with reference to your chosen story. (30)

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