

**JUNIOR CERTIFICATE EXAMINATION, 2002**

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**ENGLISH - ORDINARY LEVEL**

360 marks

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**WEDNESDAY, 5 JUNE -- MORNING, 9.30 to 12.00**

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**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**

Read this piece and then answer the questions.

## THE COUNTRY CODE

*'In a nutshell : Drive delicately, tread softly, and walk warily!'*

### 1 Guard against fire.

Do not throw away matches or cigarettes while they are alight. Always be careful when you light a fire or a picnic stove. Do not leave bottles or jars where they can catch the sun's rays. Undergrowth, dry grass, or twigs can easily catch fire. Almost every weekend is marked by countless fires throughout the countryside, causing thousands of euro worth of damage.

### 2 Close all gates.

A gate left open allows an animal to stray. Any farm animal that is left to wander on to a road may cause a serious accident. Remember, too, that a single animal is worth several hundred euro to the farmer. Always close gates -- even if you find one standing open.



### 3 Keep dogs under control.

The friendly household pet can often be a savage killer in the open countryside. It can worry sheep to death. Almost 4,000 sheep are killed every year by dogs which are not kept under proper control by their owners. Remember that every farmer is legally entitled to shoot a dog found worrying his animals.

### 4 Keep to pathways.

In the countryside, walk only on public footpaths. If there is an obstruction, walk round it, but keep to the edge of the field. On narrow pathways, walk in single file. Cause as little damage as possible. Grass is a valuable crop. Wheat, oats, and barley -- which look like grass when young -- are even more valuable. You may think you are walking on grass, but you could be walking on even more costly crops.

### 5 Do not damage boundaries.

Fences, hedges, and walls protect animals. Broken boundaries, like open gates, allow animals to wander. Enter or exit a field through the gate, but remember you may be trespassing. If you are trespassing, you can be prosecuted. Climbing can damage boundaries. Fencing is very costly and drystone walls are even more expensive.

### 6 Safeguard water supplies.

Most of the water used in Ireland comes from country streams, rivers, and lakes. Do not pollute them with empty cans, bottles, litter, or waste food. Remember that a river near a camping site may provide a water supply for local people. Clean water is important for humans and animals.

### 7 Take care on country roads.

Narrow, winding country roads and lanes are attractive but dangerous. Be careful when walking or cycling on these roads or lanes. The unexpected tractor trundling around a hidden corner, or a flock of sheep wandering up the entire width of the road, can cause a serious accident. Be on the alert for farm machinery and animals.

### 8 Respect the countryside.

Much of the pleasure of the countryside comes from observing plants, wild flowers, and animals. Do not damage flowers or trees, and do not injure the little creatures of the wild. Do not vandalise farm machinery or property. Country people are often suspicious of summer visitors from the town. Help to overcome this distrust. **KEEP THE COUNTRY CODE.**

-- from *The AA Book of the Countryside* (Adapted)

**A** Find answers to the following --

- 1 In the countryside, what can easily catch fire? (5)
- 2 Where do our water supplies come from? (5)
- 3 Which countryside crops look like grass? (5)
- 4 How are animals prevented from wandering? (5)

**B** **Close all gates.**

Why, according to the **Country Code**, is this important? (10)

**C** *'In a nutshell : Drive delicately, tread softly, and walk warily!'*

Explain **ANY TWO** of the following --

- *In a nutshell*
- *Drive delicately*
- *tread softly*
- *walk warily* (10)

**D** In the **Country Code**, which is the most important Rule, do you think?

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

**E** Each Rule is printed like Number 2 --

**2 Close all gates.**

Pick another Rule from the **Country Code**.

How does the writer try to make this Rule unforgettable? (10)

Write a composition on **ONE** of the following topics.

**PICK ONLY ONE TOPIC.**

- A** A day in the Country      **OR**      A day in the City
- B** If I were Principal in our school . . .
- C** The time I was --  
sick      **OR**      lucky      **OR**      embarrassed      **OR**      sad
- D** *Huddled in a corner of the bus, I could see my reflection in the window.*  
Continue this story.
- E** Find **Page 1** of **Paper X**.  
After viewing the colour photo, write your thoughts.
- F** Find **Page 4** of **Paper X**.  
View the four drawings of BALLYBEG and its surroundings.  
**DESCRIBE** how things changed there between 1950 and 2000.
- G** Find **Page 4** of **Paper X**.  
You interview a resident who has lived in BALLYBEG since 1950.  
You ask about the changes during that time.  
  
Write out the **INTERVIEW** in **question and answer form**.

Answer ONE of the following, EITHER A OR B.

PICK ONLY ONE TOPIC.

**A DOs AND DON'Ts**

Your class is making up a *Town* or *City Code* for your area.  
You have been chosen as Class Secretary.

In *A Code for our Town*, the class point out --

- what should be done,
- what should not be done, and
- why?

Now, write in full -- **A CODE FOR OUR TOWN**

**OR**

**B FOR OR AGAINST**

You have been chosen as a member of the Class Debating Team.

The Debate Motion is : **We should care for our environment.**

You need to --

- decide whether you are *for* or *against*,
- think about *the points* you are going to make, and
- plan *the order* in which you will make them.

Now, write the **SPEECH** in full.

Read this piece and then answer the questions.

## A GOLDEN SEAL

*Golden seals are rare. Jim Lee, a trapper, has told his son Eric all about them.*

*One day, he finds this note pinned to the wall of their log cabin :*

*Dear Dad, Gone to look for a golden seal. Eric*

- 1 Eric ran. Nine boys out of ten would have run for home. But Eric ran for a hut. That was the lesson his father had always drummed into him: 'If you're out in a storm, take shelter at once in the nearest hut.' So he ran for one of the shelters built along the riverbank. He ran for his life, his feet slipping on the loose gravel. All about him the sky grew dark, and the wind grew stronger. At last he saw a shelter. But a gust of wind knocked him. He couldn't get up. He crawled on his hands and knees, his face close to the gravel. It seemed a very long way to the shelter.
- 2 He collapsed at the door, gasping for breath. And the first thing he noticed was the smell. For a second he drew back, uncertain. Then he squirmed quickly inside. The hut was small and dark. It had no window or chimney, and the door was a couple of sods. From the inside, Eric blocked out the wind with the sods. The sound of the storm faded, and the last glimmer of light was snuffed out. The smell -- foul and strong -- rose sharply out of the dark. On the far side of the hut, something moved.
- 3 Eric peered into the darkness, suddenly afraid. Twin balls of red glowed in the dark. And Eric shrank back, terrified. Something *was* in the hut. Some wild and terrible animal -- a great bear, maybe, with claws that could rip your guts out in a single slash? Eric spun round. He tore at the sods in the doorway. Then he remembered the storm.
- 4 He stood very still, teeth clenched, eyes screwed tight. Waiting. But the wild and terrible animal did not spring at him. Everything was very quiet -- everything except his pounding heart. He peered into the blackness. At first he could see only the red of the eyes. But gradually as he became accustomed to the dark he could make out more: a shadowy mass, coiled and menacing.
- 5 He stared at the glowing eyes. What *was* this strange red-eyed creature? It was too big for a hare or a fox, and not the right shape for a wolf or a bear. If only he could see it! Then he remembered that somewhere in every shelter his father had hidden matches and candles.
- 6 He felt around the wall till his hand struck a metal box. He opened the lid. He found and lit one of the candles. A flickering light leapt round the hut. And then the boy's breath stuck in his throat. He could only stare and stare. For never in all his life had he seen anything so beautiful. She lay curled up against the wall: a seven-foot golden seal, her fur like a field of sun-drenched corn.

-- from *A River Ran Out of Eden*  
by James Vance Marshall (Adapted)

- A** What lesson had Eric’s father drummed into him? (**Part 1**) (10)
- B** What did Eric notice about the *inside* of the hut? (10)
- C** ‘*On the far side of the hut, something moved.*’ (**Part 2**)  
Show how Eric gradually discovered what had moved. (10)
- D** *The author takes too long to tell us the ending.*  
Do you agree? Or, disagree?  
Make clear why you think so. (10)
- E** Think about a **NOVEL** or **SHORT STORY** you have studied.  
A storyteller often begins --
- by describing a *scene*, a *place*, or an *incident*
  - by introducing a *character* or *two*
  - by writing what the characters say in *dialogue*
- Describe *the beginning* of the story you studied.  
Was it a good beginning? Why? Or, why not? (20)

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

**SECTION 5:**

**DRAMA**

[60]

Read this scene from *Nobody here but us Chickens* by Stephanie Miller.  
Then answer the questions.

**ABOUT THE PLAY**

This play is set in wartime Germany. Three sisters -- Monika, Maria, and Heidi -- have disguised Mike, an English RAF pilot, and are hiding him in a barn.

1

**SCENE: A Disused Barn**

*SET: Bales of straw, sacking, a pile of boxes and crates, overturned chairs, and a 'scarecrow' dressed in a very large coat and a huge hat.*

*ACTION: Voices offstage. Marching feet. Monika runs to the door.*

2

**MONIKA** Oh hurry! Hurry! They're here!  
**SERGEANT** *(Offstage)* Squad halt! *(Marching stops.)* Corporal!  
**CORPORAL** Sir!  
**SERGEANT** Take one man. Guard the back entrance.  
**CORPORAL** Sir! *(Feet marching away)*  
**SERGEANT** You others. Cover this door. I'll search inside.  
**MARIA** Quickly! Make a circle.  
*The girls join hands round the 'scarecrow'.*  
Now then, look HAPPY. Sing and dance.  
*They dance round the 'scarecrow' in a circle, singing.*

3

*The sergeant enters noisily, with rifle and fixed bayonet at the ready.  
The singing stops. The Sergeant advances slowly, looking threatening.*

**SERGEANT** You there! Have you girls seen anyone here today?  
**MARIA** No one! Only us! Us and the chickens!  
**SERGEANT** Just you three?  
**MONIKA** Why? Are you . . . Are you looking for someone?  
**SERGEANT** Yes! And I'll find him. An enemy. Hiding out.

4

*He prowls round, searching. Jabs bayonet savagely into bales. And into sacks.  
Crosses to crates, kicking them over. Sees 'scarecrow'.*

**SERGEANT** So. A scarecrow! You made him?  
**MARIA** Yes! Yes! We did.

5

*Sergeant stares at the 'scarecrow'. The three girls hold their breaths. Then the  
sergeant smiles, speaking in a softer tone.*

**SERGEANT** When we were small we used to make scarecrows.  
*He walks round the 'scarecrow' inspecting it.*  
Not bad. Not bad at all -- but we made better ones.  
*His mood changes back to the hard soldier.*  
Shall I tell you what the Army uses a scarecrow for?  
**HEIDI** *(Fearfully)* What?  
**SERGEANT** Bayonet practice! *(The girls gasp.)*

*The sergeant holding bayonet in position prepares to jab the 'scarecrow'.*

**SERGEANT** Would you like a demonstration . . . like this!

A Is the '*scarecrow*' really a scarecrow? (10)

B Of the three sisters, which is the *eldest*, do you think?  
What *hints* can you find in the script? (10)

C Read **Parts 4** and **5** of the script again.

How would an *audience* feel at this point?

- amused
- tense
- excited
- laid back

**Explain** your choice. (10)

D This scene can be enjoyed in different ways --

- by *reading it quietly* at your study desk
- by *reading it aloud* in your classroom
- by *acting it out* in your school hall

Which would be the most enjoyable way, do you think?

**Explain** your point of view. (10)

E Think about a **PLAY** or a **FILM** you have studied.

Pick *a very dramatic moment* from it and write about --

- what exactly happened,
- which characters were involved, and
- how any **ONE** character behaved.

(20)

Read this poem and then answer the questions.

## CHIPS

- 1 Out of the paper bag  
Comes the hot breath of the chips  
And I shall blow on them  
To stop them burning my lips.
- 2 Before I leave the counter  
The woman shakes  
Raindrops of vinegar on them  
And salty snowflakes.
- 3 Outside the frosty pavements  
Are slippery as a slide  
But the chips and I  
Are warm inside.

-- *Stanley Cook*

**A** This poem is a little story in three scenes.  
Describe what happens. (10)

**B** At what time of the year does the story happen?  
What *hints* can you find in the poem? (10)

**C** Some words suggest *heat*, others suggest *cold*.  
Make a list of --

- words that suggest *heat*
- words that suggest *cold*

(10)

**D** How does the poet describe *salt* and *vinegar*?  
What do you think of these descriptions? (10)

**E** Think about **POEMS** you have studied.  
Choose a poem which left *a clear picture* in your mind.

- Name the poem and the poet.
- Describe the picture it left in your mind.
- Did you like or dislike the poem?
- Say why you liked or disliked the poem.

(20)

View carefully the **12 signs** on **Pages 2 and 3** of **Paper X**.  
Then answer the questions.

The **Signs** are numbered **1 to 12**.  
In your answers, refer to a sign **by its number**.

**A** How does the *message* in **Sign 1** differ from the *message* in **Sign 2**? (10)

**B** In **Sign 11**, the *message* is added in words.  
What **WORDS** would you add to --

- **Sign 3**
- **Sign 4**
- **Sign 5**
- **Sign 6**
- **Sign 7**

(10)

**C** Of the **12 Signs**, which sign is **the best of all**?  
Give **TWO** reasons why you think so. (10)

**D** Now, view the last 3 signs again -- **Signs 10, 11, and 12**.  
In your opinion, which of these is the most *eye-catching* and *effective*?

EXPLAIN why you think so.

(10)

**E** **DESIGN-A-SIGN COMPETITION**

To promote awareness of **The Country Code**,  
Bord Fáilte / Irish Tourist Board organize  
a DESIGN-A-SIGN COMPETITION.

You enter the competition.

- Describe the sign you submit.
- Explain the ideas you had in mind in designing it.
- Say why you think it is a good sign.

(20)