



Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2004

English – Higher Level – Paper I

Total Marks: 200

Wednesday, 9th June – Morning, 9.30 – 12.20

- This paper is divided into two sections, Section I COMPREHENDING and Section II COMPOSING.
- The paper contains **three** texts on the general theme of WORK AND PLAY.
- Candidates should familiarise themselves with each of the texts before beginning their answers.

- Both sections of this paper (COMPREHENDING and COMPOSING) must be attempted.
- Each section carries 100 marks.

SECTION I – COMPREHENDING

- Two Questions, A and B, follow each text.
- Candidates must answer a Question A on one text and a Question B on a different text. Candidates must answer only one Question A and only one Question B.
- **N.B.** Candidates may NOT answer a Question A and a Question B on the same text.

SECTION II – COMPOSING

- Candidates must write on **one** of the compositions 1 – 7.

SECTION I
COMPREHENDING (100 marks)
TEXT 1
THE IMPORTANCE OF PLAY

*The following text is adapted from the writings of Vivian Paley, a teacher who has written over many years about the importance of play in the lives of small children. Paley's books include descriptions of how children play and the stories they tell. The extracts used in this text are taken from her books, *The Boy Who Would Be a Helicopter* (1990) and *You Can't Say You Can't Play* (1992).*



1. In my early teaching years I paid scant attention to the children's play and did not hear their stories, though once upon a time I too must have invented such wondrous stories. Indeed, my strongest childhood memories are of the daily chase of good and bad guys on the playground. Nothing else mattered, only the play. We acted out fear and friendship and called into being characters who would speak the lines. Luckily, life cannot erase this storytelling instinct; it is always there, waiting to be resurrected.

2. Play is the primary reality of the young school child. Imagine two dozen children in self-selected acting companies, each group performing a different drama, moving through one another's settings, proclaiming separate visions of life and death, inventing new purposes and plots, and no one ever inquires, "What's going on?"

"Y'wanna play tiger? Sabre tooth?"

"Superman! I shotted you."

"Wah, wah, mommy, mommy!"

"Ghostbusters! Green Slimer!"

"Meow, meow, nice kitty."

"Are you the dad, Simon? Here's our cave for good bears."

Not one child asks, "What is everyone doing? Who are these crawling, crouching, climbing people?" There is no confusion, only the desire to fit into someone's story or convince a classmate to enter yours.

3. The deep importance of shared play is clearly evident in the reaction of a child who is told that he or she "can't play", can't be a part of someone else's story. Lately I have become more aware of these voices of exclusion in the classroom. "You can't play" suddenly seems too overbearing and harsh, resounding like a slap from wall to wall. So I propose to my class group that we try out a new rule: You can't say, "you can't play". The children who find the idea appealing are the children most often rejected; the loudest in opposition are those who do the most rejecting. "But then what's the whole point of playing?" Lisa wails.

4. Later, shy Clara speaks for herself. “Cynthia and Lisa builded a house for their puppies and I said can I play and they said no because I don’t have a puppy only I have a kitty.” This is the longest sentence she has spoken in school to date. “They said I’m not their friend.” Clara hugs her tattered kitty and sniffs back her tears.

“We said if she brings in a puppy she can play,” Lisa explains. Even the victim does not know how to react. “I’ll ask my mommy if she could get me that kind of puppy like they have,” Clara offers.

“They has to let her play,” Sheila insists, “unless they really don’t want to.”

“But it was my game!” Lisa cries. “It’s up to me!” She is red-faced and tearful.

“Okay, I won’t play then, ever!”

5. Being told you can’t play is a serious matter. It hurts more than anything else that happens in school. Everyone knows the sounds of rejection: You can’t play; don’t sit by me; stop following us; I don’t want you for a partner; you’re not going to be on our team.

6. The children I teach are just emerging from life’s deep wells of babyhood and family. Then along comes school. It is their first real exposure to the public arena in which everything is to be shared and everyone is meant to be equal. And free acceptance in play, partnerships and teams is what matters most to any child.

N.B. Candidates may NOT answer Question A and Question B on the same text.

Questions A and B carry 50 marks each.

QUESTION A

- (i) What impression of the teacher, Vivian Paley, do you get from the above passage? Support your view by reference to the text. (15)
- (ii) From your reading of the passage, what did you learn about the two children, Clara and Lisa? (15)
- (iii) Would you agree or disagree with the view that the writer has made a convincing case for the ‘deep importance of shared play’ in the lives of children? Support your point of view by reference to the text. (20)

QUESTION B

“Then along comes school.”

You have been asked to give a short talk to a group of students who are about to start first year in your school. Write out the text of the talk you would give. (50)

TEXT 2

PAUL'S FIRST DAY AT WORK

The following text is adapted from the novel, Sons and Lovers, by D.H. Lawrence, which tells the story of Paul Morel who, in this extract, begins work at Thomas Jordan & Son— suppliers of elasticated stockings. The novel was first published in 1913.

On Monday morning, the boy got up at six, to start work. His mother packed his dinner in a small basket, and he set off at a quarter to seven to catch the 7.15 train. Mrs Morel watched him proudly as he trudged over the field. Her elder son, William, was doing well in London and now Paul would be working in Nottingham – her humble contribution to the grandeur of work itself.

At eight o' clock Paul climbed the dismal stairs of Jordan's Factory, and stood helplessly against the first great parcel-rack, waiting for somebody to pick him up. Two clerks had arrived before him and were talking in a corner as they took off their coats and rolled up their shirt sleeves. The younger one spied Paul.

"Hello!" he said. "You the new lad? All right, you come on round here."

Paul was led round to a very dark corner.

"You'll be working with Pappleworth," the young man explained. "He's your boss, but he's not come in yet. So you can fetch the letters, if you like, from Mr Melling down there."

The young man pointed to an old clerk in the office.

"All right," said Paul.

"Here's a peg to hang your cap on—here are your entry ledgers—Pappleworth won't be long."

Paul sat on a high stool and read some of the letters: "Will you please send me at once a pair of lady's silk, spiral thigh stockings, without feet, such as I had from you last year..." or "Major Chamberlain wishes to repeat his previous order for a silk, non-elastic bandage."

He nervously awaited the arrival of his 'boss' and suffered tortures of shyness



when, at half past eight, the factory girls for upstairs trooped past him. Mr Pappleworth arrived at twenty to nine.

"You my new lad?" he said. "Fetched the letters?"

"Yes."

"Copied 'em?"

"No."

Mr Pappleworth sat down beside him, seized the letters, snatched a long entry book out of a rack in front of him, flung it open, seized a pen, and said: "Now look here—you want to copy these letters in here. Think you can do it all right?"

"Yes."

"All right then—let's see you."

Paul rather liked copying the letters, but he wrote slowly, laboriously, and exceedingly badly. He was doing the fourth letter and feeling quite busy and happy, when Mr Pappleworth reappeared.

"Strike my bob, lad, but you're a beautiful writer!" he exclaimed satirically. "How many h'yer done? Only three! I'd 'a eaten 'em.

Come on, my lad, oh, come on... Polly will be crying out for them orders. Here—come out. You'd better watch me do it."

Paul watched the weird little drawings of legs and thighs and ankles which his chief made upon the yellow paper. Mr Pappleworth finished and jumped up.

"Come with me," he said as he dashed through a door, down some stairs and into the basement where a little group of girls, nicely dressed and in white aprons, stood talking together.

"Have you nothing else to do but talk?" said Mr Pappleworth.

"Only wait for you," said one handsome girl, laughing.

"Come on then, Paul," said Mr Pappleworth handing over the orders.

"See you later, Paul," said one of the girls. There was a titter of laughter. Paul went out, blushing deeply, not having spoken a word.

Later, at one o'clock, Paul, feeling very lost, took his dinner basket down into the stack room in the basement, which had the long table on trestles, and ate his meal hurriedly, alone in that cellar of gloom and desolation. At five o'clock all the men went down to the same dungeon and there they had tea, eating bread and butter on the bare dirty boards, talking with the same kind of ugly haste and slovenliness with which they ate their meal. After tea, work went more briskly. Paul made out invoices and prepared his stack of parcels for the post. When the postman finally came everything slacked off and Paul took his dinner basket and, wondering if every work day would be like this, ran to catch the 8.20 train. The day in the factory was just twelve hours long.

N.B. Candidates may NOT answer Question A and Question B on the same text.

Questions A and B carry 50 marks each.

QUESTION A

- (i) What impression do you get of Paul's workplace from reading the above passage? Support your answer by reference to the text. (15)
- (ii) How would you describe the attitudes of the other workers (including Mr Pappleworth) to Paul, the new arrival at Jordan's Factory? Illustrate your answer by reference to the text. (15)
- (iii) What advice would you give to the management of Jordan's Factory about how they might improve working conditions for new employees like Paul? (20)

QUESTION B

Employee Assessment

Imagine that Mr Pappleworth is asked, on the basis of Paul's first day at work, to write a report giving his impressions of Paul Morel as an employee. Write the text of his report. (50)

TEXT 3

WORK AND PLAY

The following text consists of a written and a visual element. The visual part of the text is a selection of images of people at work. The written element is an extract from a magazine article on the topic, Work and Play.



Film Director



Actress



Nurse



Lion Tamer



Pilot



Farmer



Company Executive



Professional Sportsman

WORK AND PLAY

There is a natural rhythm to the lives of most people, what we might call the rhythm of work and play, of effort and relaxation, of chore and recreation. For most of us there is a clear dividing line between the work we have to do and our leisure time, the time that is our own exclusively. The division extends also to the kinds of activities that for us constitute work and play. Certainly, there are those among us who seem always to be working, who are so absorbed in work that play can scarcely be said to exist for them. There are those too whose existence seems a perpetual holiday, who are derisively referred to as having 'never worked a day in their lives'.

And there is another group of people who work in areas normally thought of as play, or whose work *is* the play, the recreation of others. Among these we find the professional sportsman or woman, the actor,

the filmmaker, the musician, the writer, the comic, the juggler, the high-wire-walker, the lion tamer. These we think of as the lucky ones, the privileged few who turn play itself into work. We imagine them engaged in a kind of work which must always be enjoyable for them and a kind of play that even puts food on the tables of their families. Not for them, it seems, the daily grind from nine to five; not for them the ache of longing for life's all too brief holiday periods. In the eyes of the majority they indeed lead a charmed life, living as they seem to do for the sheer joy of performance!

It is not, however, a matter of carefree play when the professional footballer is dismissed from the field or when the actress fluffs her lines. And I leave it to your imagination to consider the fate that might befall the lion tamer!

N.B. Candidates may NOT answer Question A and Question B on the same text.

Questions A and B carry 50 marks each.

QUESTION A

- (i) What, in your view, is the most important point the writer of the above extract makes about 'the group of people... whose work *is* the play, the recreation of others'? Support your answer by reference to the text. (15)
- (ii) What impact does the visual text make upon you? Support your answer by reference to the images. (15)
- (iii) Do you think that the written and the visual elements of the text go well together? Illustrate your answer by reference to the text as a whole. (20)

QUESTION B

My Kind of Work

Write a letter to **one** of the people from the collection of visual images in this text, indicating what appeals **and/or** does not appeal to you about the work which that person does. (50)



SECTION II

COMPOSING (100 marks)

Write a composition on **any one** of the following.

Each composition carries 100 marks.

The composition assignments below are intended to reflect language study in the areas of information, argument, persuasion, narration, and the aesthetic use of language.

1. “... my strongest childhood memories...” (TEXT 1)

Write a personal essay in which you explore some of your earliest memories of childhood.

2. “Everyone knows the sounds of rejection...” (TEXT 1)

Write an article for publication in a serious newspaper or journal in which you draw attention to the plight of a person or group of people whom society has rejected.

3. “... the grandeur of work...” (TEXT 2)

Write a speech (serious or light-hearted) in which you address your classmates or peer-group on the importance of work in our lives.

4. “ ‘See you later, Paul,’ said one of the girls. There was a titter of laughter.” (TEXT 2)

Write a short story suggested by these words.

5. “... the rhythm of work and play...” (TEXT 3)

Write an article for a magazine for young adult readers in which you give advice to people on the best way to find a healthy balance between work and play in their lives.

6. “... the sheer joy of performance!” (TEXT 3)

Using the above phrase as your title, write a personal essay.

7. **Write a short story suggested by one or more of the images in TEXT 3.**

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