



**Coimisiún na Scrúduithe Stáit
State Examinations Commission**

JUNIOR CERTIFICATE EXAMINATION, 2007

ENGLISH - HIGHER LEVEL - PAPER 2
(180 marks)

WEDNESDAY, 6 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 *The Taming of the Shrew* by William Shakespeare. Read the extract carefully and then answer the questions which follow.

Background to this extract:

Katharina is the wild, rough and troublesome elder daughter of Baptista. Baptista wants to find a husband for her. He has arranged a marriage with Petruchio, a nobleman. In this extract Katharina and Petruchio have just met for the first time.

Note: In Shakespeare's time a woman with a scolding or nagging nature was called a **shrew**.

- Petruchio:** [*He seizes her in his arms*] Nay, come, Kate, come; you must not look so sour.
- Katharina:** [*She struggles*] It is my fashion when I see a crab.*
- Petruchio:** Why, here's no crab, and therefore look not sour.
- Katharina:** There is, there is.
- Petruchio:** Then show it me.
- Katharina:** Had I a glass I would.
- Petruchio:** What, you mean my face? By Saint George, I am too young for you.
- Katharina:** Yet you are withered.
- Petruchio:** [*Kisses her hand*] 'Tis with cares.
- Katharina:** [*She slips from him*] I care not!
- Petruchio:** Nay, hear you Kate. In sooth, you escape not so. [*He catches her once more*]
- Katharina:** I'll scrape you if I tarry. Let me go! [*She struggles again, biting and scratching as he speaks*]
- Petruchio:** No, not a whit – I find you passing gentle:
 'Twas told me you were rough and coy and sullen,
 And now I find reports of you untrue;
 For thou art pleasant, lively, passing courteous,
 But slow in speech; yet sweet as spring-time flowers.
 Thou canst not frown, thou canst not look unkindly,
 Nor bite the lip, as angry wenches will,
 Nor hast thou pleasure to be cross in talk;

But thou with mildness entertain'st thy admirers,
With gentle ways, soft and agreeable. [*He releases her*]
Kate like the hazel-twig
Is straight and slender, and as brown in hue
As hazel-nuts and sweeter than the kernels ...

Katharina: Go, fool! Order your servants about, not me.

Petruchio: Did ever the Goddess Diana so grace a place
As Kate this chamber with her noble ways?
O, be thou Diana and let her be Kate.

Katherina: Where did you study all this goodly speech?

Petruchio: It comes naturally, from my mother-wit.

Katharina: A witty mother! And without wit her son!

Petruchio: Setting all this chat aside, your father hath consented
That you shall be my wife; your dowry agreed on;
And you, willing or not, will marry me.
Now, Kate, I am a husband fit for you
For by this light whereby I see thy beauty,
- Thy beauty that doth make me like thee well -
Thou must be married to no man but me.
For I am born to tame you, Kate,
And bring you from a wild Kate to a Kate
As kind as other household Kates.

* Crab: Crap-apple, sour fruit

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

1. What is your impression of Katharina from this extract? Support your answer with reference to the text.
2. Do you think Petruchio's way of speaking to Katharina would encourage her to marry him? Base your answer on this extract.
3. Imagine that you are directing this play. In the context of the extract you have read above give your thoughts on **two** of the following aspects of your production: use of voice, costuming, setting, movement on stage.

[Turn over

(B) OTHER DRAMA

The following extract (in edited form) is from the play *Galileo* by Bertolt Brecht. Read the extract carefully and answer the questions which follow.

Background to this extract:

Children are playing in the street. The children are convinced that one of the occupants of the house in the street is a witch. They mistake the shadow of a soup ladle she is using for a broomstick. At this moment they meet Andrea, a university scholar.

The window of a small house is still lit, and a big grotesque shadow, like an old witch and her cauldron, falls upon the house wall beyond. Barefoot CHILDREN in rags see the shadow and point to the little house.

CHILDREN (*singing*):

One, two, three, four, five, six,
Old Martina is a witch.
At night, on a broomstick she sits
And on the church steeple she spits.

One of the BOYS, pushed forward by the others, creeps up to the little house from which the shadow comes, and steals the occupant's milk which has been left on the doorstep.

ANDREA (*quietly*): What are you doing with that milk?

BOY (*stopping in mid-movement*): She is a witch.

The other CHILDREN run away.

ANDREA: Hmm! And because she is a witch she mustn't have milk? Is that the idea?

BOY: Yes.

ANDREA: And how do you know she is a witch?

BOY (*points to shadow on house wall*): Look!

ANDREA: Oh! I see.

BOY: And she rides on a broomstick at night – and she bewitches the coachman's horses. My cousin Luigi looked through the hole in the stable roof, that the snow storm made, and heard the horses coughing something terrible.

ANDREA: Oh! How big was the hole in the stable roof?

BOY: Luigi didn't tell. Why?

ANDREA: I was asking because maybe the horses got sick because it was cold in the stable. You had better ask Luigi how big that hole is.

BOY: You are not going to say Old Martina isn't a witch because you can't.

ANDREA: No. I can't say she isn't a witch. I haven't looked into it. A man can't know about a thing he hasn't looked into, or can he?

BOY: No! But THAT! (*He points to the shadow.*) She is stirring Hellbroth.

ANDREA: Lets see. Do you want to have a look? I can lift you up.

BOY: You can lift me to the window, mister! (*He takes a sling-shot out of his pocket*) I can really bash her from there.

ANDREA: Hadn't we better make sure she is a witch before we shoot? (*Taking the sling-shot from the boy*) I'll hold that.

*The BOY puts the milk jug down and follows ANDREA reluctantly to the window.
ANDREA lifts the boy up so that he can look in.*

ANDREA: What do you see?

BOY (*slowly*): Just an old girl cooking porridge.

ANDREA: Oh! Nothing to it then. Now look at her shadow.

The BOY looks over his shoulder and back and compares the reality and the shadow.

BOY: The big thing is a soup ladle.

ANDREA: Ah! A ladle! You see, I would have taken it for a broomstick, but I haven't looked into the matter as you have. Here is your sling.

ANDREA goes, reading a book.

BOY (*shouting after ANDREA*): She is a witch! She is a witch!

ANDREA: You saw with your own eyes: think it over!

The BOY joins the other boys again. They sing:

One, two, three, four, five, six,
Old Martina is a witch.
At night, on a broomstick she sits
And on the church steeple she spits.

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

1. In your opinion what is the main idea or message in this extract?
Base your answer on evidence from the text.

2. Answer either (i) OR (ii)
 - (i) What does the children's song/chant tell us about the children?

OR

 - (ii) What impression do you get of Andrea from the extract?

Support your answer with reference to the text.

3. If you were directing this play what would you want the stage to look like?
Base your answer on evidence from the extract.

[Turn over

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. Name a play you have studied and state what you think is its main idea and/or message. Explain how this main idea and/or message is communicated in the play.

OR

2. You have been asked to recommend a play for students studying for the Junior Certificate. Would you recommend the play you have studied for this examination? Give reasons based on close reference to your chosen text.

Read the following poem and answer the questions which follow.

The Boy Who Nearly Won the TEXACO Art Competition
For Ted Hughes

he took a large sheet
of white paper and on this
he made the world an African world
of flat topped trees and dried grasses
and he painted an elephant in the middle
and a lion with a big mane and several giraffes
stood over the elephant and some small animals to fill
in the gaps he worked all day had a bath this was Saturday

on Sunday he put six jackals
in the world and a great big snake
and buzzards in the sky and tickbirds
on the elephants back he drew down blue
from the sky to make a river and got the elephants
legs all wet and smudged and one of the jackals got drowned
he put red flowers in the front of the picture and daffodils in the bottom corners
and his dog major chewing a bone and mrs murphys two cats tom and jerry
and milo the milkman with a cigarette in the corner of his mouth
and his merville dairy float pulled by his wonder horse trigger
that would walk when he said click click and the holy family
in the top right hand corner with the donkey and the cow
and the sheep and baby jesus and got the 40A bus
on Monday morning in to abbey street to hand
it in and the man on the door said
that's a sure winner

Joe Kane

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

QUESTION ONE

(30)

Answer any TWO of the following questions. Each question is worth 15 marks.

1. What are your impressions of the boy in this poem? Support your answer with reference to the poem.
2. This poem has been described as “the whoosh of the imagination at work”. Do you agree? Base your answer on evidence from the poem.
3. Choose any two features of this poem which really appeal to you. Explain your choice.

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.** Choose any poem you have studied which is “wonder-filled” or captures the “whoosh of the imagination”.
- (i) Describe what happens in this poem. (15)
 - (ii) How does the poet fill the poem with wonder or show the imagination at work? (15)

OR

- 2.** Choose a poem that you think has an interesting title.
- (i) Considering the poem as a whole explain how the title is interesting. (15)
 - (ii) Name two other features of your chosen poem which appeal to you and explain why they appeal to you. (15)

The following letter is taken from the novel *Remembrance* by Theresa Breslin. Francis, a soldier, is writing to his friend Maggie. In this letter he shares with her his experiences of the trenches of World War 1.

My dear Maggie,

We came up from our rest billet the other night to relieve the troops in the front lines. I swear the times of our movements must be known to our enemies for they shelled the road as soon as we began, and stopped immediately we reached the communications trenches. We left the road at once and crawled through an orchard and some pigpens to reach our destination by another route. It seems incredible, but among this devastation the trees here are beginning to bud – after a bitter Winter, Spring now struggles to break through. As the thaw sets in it is the most punishing work to keep the trenches free of water. The pumps are poor excuses, and barely work. Our engineers have designed crude constructions which they call “duckboards” – long square poles of wood with thick crossbars set at intervals. These are made from whatever can be requisitioned, stolen or scavenged. Wood from shelled and bombed buildings, empty ration crates, wattle fencing, anything and everything is used.

My “hotel” view at the moment is out across the stretch of earth they call No Man’s Land and the very phrase sums up the waste of war – there is a solitary tree stripped of life and colour, spent ammunition, shrapnel and shell and . . . the unburied dead.

I am strangely unafraid of death; there is a trance-like quality to life under these circumstances. What frightens me more is the death of spirit, that I have so quickly become accustomed to the sights and sounds of war . . . such an ache in my head and in my heart.

Francis

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

QUESTION ONE

(30)

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

1. What picture of Francis do you get from reading this letter? Explain your answer with reference to the letter.
2. How does the above letter capture the mood of war?
3. Do you think that the author’s use of letter correspondence in this novel is an effective way of involving the reader in the story? Base your answer on your reading of the extract.

QUESTION TWO

(30)

Answer **EITHER 1 OR 2** which follow.

1. Select a novel or short story you have studied which you would recommend to your own age group and explain why you would recommend it.

OR

2. From a novel or short story you have read describe a character that impressed you, and explain why this character did so.

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