



**Coimisiún na Scrúduithe Stáit
State Examinations Commission**

JUNIOR CERTIFICATE EXAMINATION, 2011

ENGLISH - HIGHER LEVEL - PAPER 2
(180 marks)

WEDNESDAY, JUNE 8 - AFTERNOON, 2.00 - 4.30

**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 play, *A Midsummer Night's Dream*. Read the extract carefully and answer the questions which follow.



In this extract Peter Quince, a carpenter, gathers together a company of his fellow tradesmen. They are all amateur actors who are to perform a play, based on the tragic love story of Pyramus and Thisbe, as part of the celebrations of a royal marriage. In this scene Peter Quince, in his role as Director, is assigning parts to the various characters.

Remember that in Shakespeare's day female roles had to be played by young men whose voices had not yet matured.

- Quince:** Is all our Company here?
- Bottom:** You were best to call them generally, man by man, according to the script.
- Quince:** Here is the scroll of every man's name, which is thought fit, to play in our interlude, before the Duke and Duchess on his wedding day at night.
- Bottom:** First, good Peter Quince, say what the play treats on; then read the names of the actors; and so come to a conclusion.
- Quince:** Marry, our play is, *The Most Lamentable Comedy and Most Cruel Death of Pyramus and Thisbe*.
- Bottom:** A very good piece of work, I assure you, and a merry piece. Now good Peter Quince, call forth your actors by the scroll. Masters, spread yourselves out.
- Quince:** Answer as I call you. Nick Bottom, the weaver?
- Bottom:** Ready. Name what part I am for and proceed.
- Quince:** You, Nick Bottom, are set down for Pyramus.
- Bottom:** What is Pyramus? A lover or a tyrant?
- Quince:** A lover who dies, most gallantly, for love.
- Bottom:** That will call for some tears in the true performing of it. If I do it, let the audience look to their eyes. I will move stones. However, my chief humour is to play a tyrant. I could play Ercles.* (*He means Hercules)

- Quince:** Francis Flute, the Bellows-mender?
- Flute:** Here, Peter Quince.
- Quince:** You must take Thisbe on you.
- Flute:** What is Thisbe? A wand'ring knight?
- Quince:** It is the lady that Pyramus must love.
- Flute:** Nay, faith, let me not play a woman. I have a beard coming.
- Quince:** That's all one. You shall play it in a mask, and you may speak as small as you will.
- Bottom:** If I may hide my face, let me play Thisbe too. I'll speak in a monstrous little voice:
"Thisbe, Thisbe! Ah Pyramus, my lover dear, thy Thisbe dear and lady dear".
- Quince:** No, no, you must play Pyramus; and Flute, you Thisbe.
- Bottom:** Well, proceed.
- Quince:** Snug, the Joiner, for you the lion's part.
- Snug:** Have you the lion's part written? Pray you, if it be, give it me: for I am slow of study.
- Quince:** You may do it extempore* for it is nothing but roaring.
- Bottom:** Let me play the lion too. I will roar that I will do any man's heart good to hear me. I will roar that I will make the Duke say, "Let him roar again; let him roar again".
- Quince:** If you should do it too terribly you would fright the Duchess and the ladies that they would shriek, and that were enough to hang us all.

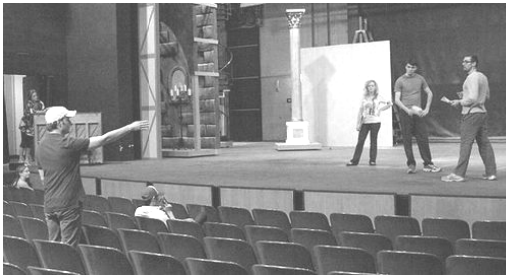
* Extempore – Without having to prepare

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

1. Based on this extract, what is your impression of the character of Bottom? Support your answer with reference to the text.
2. Peter Quince faces many challenges as the Director of *The Most Lamentable Comedy and Most Cruel Death of Pyramus and Thisbe*. Write the diary entry he might have made, recording his challenging experience of casting (assigning parts to) this company of actors. You should base your answer on what you have read in this extract.
3. Imagine that you are the Director of a production of this play. What directions would you give to either Quince or Flute to make the above scene amusing for the audience? In your answer you may wish to consider some of the following: the actor's costume, gestures, facial expressions, voice, movements on the stage, etc.

(B) OTHER DRAMA

The following extract (in edited form) is adapted from American playwright, Rick Abbot's comedy, *Play On!* Read the extract carefully and answer the questions which follow.



In this extract, a theatre company is beginning rehearsals for its new production, *Murder Most Foul*. Gerry (Geraldine), the play's Director, assembles the actors in order to begin. Aggie, the stage manager, checks the operation of the curtains. Work on building the set continues in the background.

Aggie: *(Calls off-stage)* Okay, hold it, that's fine! *(Curtain stops)*
Gerry? How's that?

Gerry: *(From the rear of the theatre)* Where's the upstage corridor wall? Aggie, I thought I told you –

Aggie: It was too wobbly. They're putting on a few more supports.

Gerry: I hope they don't make them too bulky – our people have to be able to cross backstage behind that thing.

Aggie: *(Shrugs)* That's what I *told* them. All we need is somebody breaking a leg.

Gerry: Where are our players?

Aggie: *(Points off-stage)* Going over their lines. You want them?

Gerry: Of course I want them! It's only three days till dress rehearsal! We've got to get this show moving!

Aggie: *(Calls)* Hey! On stage everybody.

(Through various doors Henry and other actors wander in. They are followed by Louise, a stage technician)

Gerry: Louise, don't you have any work to do?

Louise: *(Defensively)* Aggie said everybody.

Aggie: I didn't mean you.

Louise: I'm somebody.

Gerry: Everybody in the *play*, Louise.

Louise: She shoulda said so. *(Exits the way she came in)*

(The sound of HAMMERING is heard from the direction in which Louise vanished.)

Henry: Does she have to do that *now*?

Gerry: Louise!

Louise: *(Off-stage hammering stops)* What?

Gerry: Do you have to do that *now*?

Louise: *(Off-stage)* Do you want that corridor wall or don't you?

Gerry: Isn't there anything *else* you can work on?

- Louise:** *(Off-stage)* I guess.
- Gerry:** Good. *(Gets command of herself)* Now, ladies and gentlemen, let us take the action from the top of Act Three. We've wasted enough time already ... Might I remind you all that the author will be here at dress rehearsal – and we *still* haven't learned the third act?
- (ALL grimace, and ad-lib mumbled apologies, and start getting into position. Gerry moves and sits in the front row)*
- Gerry:** All right, everybody – top of Act Three ...
(Curtain starts to descend)
- Gerry:** Louise! Leave the damn curtain alone!
(Curtain pauses wherever it is and starts to rise)
- Gerry:** That's fine! Now leave it *alone*, Louise, okay?
- Louise:** *(Off-stage)* Fine by me!
- Gerry:** *(Sinks into seat again)* Okay, everybody, from the top again!

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

1. What is your impression of the character of Gerry (Geraldine), the Director of *Murder Most Foul*? Support your answer with reference to the above extract.
2. Gerry (Geraldine) faces many challenges as Director of *Murder Most Foul*. Based on your reading of the above extract, describe any three of these challenges.
3. Imagine you are Louise, the stage technician in the above extract. At the end of this rehearsal you are not happy. You decide to write a letter to Gerry (Geraldine), the Director outlining the reasons for your unhappiness. Write the text of the letter you would send to Gerry. Base your answer on the above 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. Identify a hero, heroine or villain from a play you have studied. Explain why, in your opinion, this character deserves the title hero, heroine or villain. Support your answer with reference to the play. (30)

OR

2. Often plays combine both serious and light-hearted elements.
 - (a) Did you find the play that you studied to be mainly serious or mainly light-hearted? Explain your answer with reference to the play. (15)
 - (b) Which element of the play had the greater impact on you, the serious element or the light-hearted element? Clearly explain your choice with reference to the play you have studied. (15)

Read the following poem, *Mrs Reece Laughs* by Martin Armstrong and answer the questions which follow.

Mrs Reece Laughs

Laughter, with us, is no great undertaking,
 A sudden wave that breaks and dies in breaking.
 Laughter, with Mrs Reece is much less simple:
 It germinates, it spreads, dimple by dimple,
 From small beginnings, things of easy girth,
 To formidable redundancies of mirth.
 Clusters of subterranean chuckles rise
 And presently the circles of her eyes
 Close into slits and all the woman heaves
 As a great elm with all its mounds of leaves
 Wallows before the storm. From hidden sources
 A mustering of blind volcanic forces
 Takes her and shakes her till she sobs and gapes.
 Then all that load of bottled mirth escapes
 In one wild crow, a lifting of huge hands,
 And creaking stays*, a visage* that expands
 In scarlet ridge and furrow. Thence collapse,
 A hanging head, a feeble hand that flaps
 An apron-end to stir an air and waft
 A streaming face. And Mrs Reece has laughed.



* Stays – a type of corset, a female under-garment

* Visage - face

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

QUESTION ONE

(30)

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

1. What is the difference between Mrs Reece's laughter and other people's laughter according to the poet, Martin Armstrong?
2. What impression of Mrs Reece do you form from reading this poem? Support your answer with reference to the poem.
3. How does the poet, Martin Armstrong, capture the extraordinary nature of Mrs Reece's laughter in this poem? Explain your answer with 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.

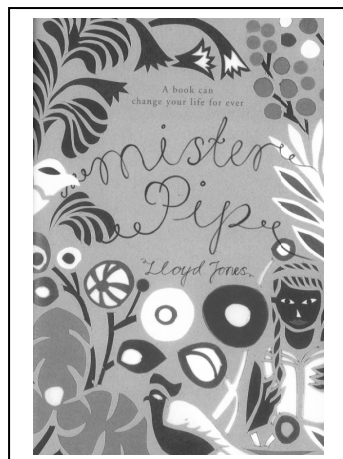
1. From the poetry you have studied, identify a poem in which you feel the poet brings a person, a place or a thing vividly to life.
 - (i) Describe the person, the place or the thing brought vividly to life by the poet. (10)
 - (ii) In your opinion, what words or phrases used by the poet are the most effective in bringing the person, place or thing to life? Give reasons for your answer. (20)

OR

2. Imagine you have been asked by your teacher to choose a poem to read to your class as part of a poetry reading event.
 - (i) Identify the poem you would choose and explain why you believe your class would enjoy this particular poem. (10)
 - (ii) Suggest ways to make the reading of your chosen poem as interesting and engaging as possible for your audience. Explain why you believe your suggestions would help to make the poem interesting and engaging for your classmates. You might consider some of the following in your answer: the use of props or costumes or visuals or music, etc. (20)

Read the extract below and then answer the questions which follow.

The following edited extract is adapted from the award winning novel, *Mister Pip*, by Lloyd Jones. Matilda is a young girl who lives in Bougainville, a tropical island that has been ravaged by civil war. The tiny local school has been closed for a number of months due to the fighting. In this extract Mr Watts, also known as Pop Eye, a self-appointed teacher, has decided to reopen the school.



“Get up Matilda,” my mum yelled one morning. “You’ve got school today.” She must have enjoyed that moment. I could tell it cheered her up just to say it. As if we had slipped back into a comfortable old routine. I happened to know it was a Wednesday. My mum wouldn’t have known that. I kept a pencil under my mat. And a calendar of days on the corner post. Eighty six days had passed since my last day at school.

My mum swept her broom near my head. She shouted at a rooster that had flown in the door. “But we have no teachers,” I said. And with a glimmer of a smile, my mum said, “You do now. Pop Eye is going to teach you kids.”...

Pop Eye was waiting for us inside. It was almost dark, though light enough to make out the tall thin white man in his linen suit. He stood at the front of the class, his eyes glancing away from our inspection. His hair was long, nearly touching his shoulders. When it was short we hadn’t noticed the flecks of red and grey. His beard spilled down onto his chest.

He looked at our faces, taking each of us in, though careful not to linger. Just noting who had turned up. I had never heard him speak. As far as I knew, no one in that class had. I don’t know what I was expecting, except when he spoke his voice was surprisingly small. He spoke as if he was addressing each one of us personally.

“I want this to be a place of light,” he said. “No matter what happens.” “We must clear the space and make it ready for learning” he said. “Make it new again”. We swept out the classroom. We were enjoying our first day back at school. Mr Watts kept an eye on us. He allowed high spirits. But when he spoke we shut up.

Now we returned to our desks to wait for him to dismiss us and send us home. He spoke in that same quiet voice that had come as such a surprise at the start of the day.

“I want you to understand something. I am no teacher, but I will do my best. That’s my promise to you children. I believe, with your parents’ help, we can make a difference to our lives.”

He stopped there like he’d just had a new thought, and he must have, because next he asked us to get up from our desks and to form a circle. He told us to hold hands or link arms, whatever we saw fit. There was no prayer. There was no sermon. Instead, Mr Watts thanked us all for turning up. “I wasn’t sure you would,” he said. “I will be honest with you. I have no wisdom, none at all. The truest thing that I can tell you is that whatever we have between us is all we’ve got. Oh, and of course, Mr Dickens.”

[The next day] we sat at our desks and waited for Mr Watts to introduce Mr Dickens. He wasn’t there when we arrived. There was just Mr Watts, as we had found him the day before, standing tall at the front of the class, lost in a dream. While we waited for Mr Watts to wake from his dream I counted three lime-green geckos. A flower-pecker bird flew in the open window and out again. As the bird flew out the window, Mr Watts began to read to us.

I had never been read to in English before. Nor had the others. We didn’t have books in our homes, and before the blockade our only books had come from Moresby, and those were written in pidgin*. When Mr Watts read to us we fell quiet. It was a new sound in the world. He read slowly so we heard the shape of each word.

“My father’s family name being Pirrip, and my Christian name Philip, my infant tongue could make of both names nothing longer or more explicit than Pip. So I called myself Pip, and came to be called Pip.”

There had been no warning from Mr Watts. He just began to read. My desk was in the second row from the back. Gilbert Masoi sat in front, and I couldn’t see past his fat shoulders and big woolly head. So when I heard Mr Watts speak I thought he was talking about himself. That he was Pip. It was only as he began to walk between our desks that I saw the book in his hand.

He kept reading and we kept listening. It was some time before he stopped, but when he looked up we sat stunned by the silence. The flow of words had ended. Slowly we stirred back into our bodies and our lives. Mr Watts closed the book and held the paperback up in one hand like a church minister. “That was chapter one of *Great Expectations*, which, incidentally, is the greatest novel by the greatest English writer of the nineteenth century, Charles Dickens.”

* Pidgin – A language made up of elements of two or more languages.

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

QUESTION ONE

(30)

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

1. Do you think Mr Watts will be a good teacher? Base your answer on what you have read in the above extract.
2. Based on what you have read in this extract, describe Bougainville and explain why you would or would not like to live there.
3. Imagine that Mr Watts (and not Matilda) is the narrator of this passage. Write an account of his first day’s teaching as seen through his eyes.

QUESTION TWO

(30)

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

1. (a) Identify a brief episode or moment from a short story or novel you have studied that you found particularly moving. Describe the effect this episode or moment had on you. (15)
(b) Explain how the author made the episode or moment so moving. In your answer you may wish to refer to some of the following: the action in the story or novel, the characters, the author’s use of language, imagery, symbolism etc. (15)

OR

2. From the short stories or novels you have studied, choose one in which the setting (time and place) is either similar to or different from the time and place in which you live.
(a) Give a detailed description of the setting of the short story or novel. (15)
(b) How is the setting of the short story or novel similar to or different from the time and place in which you live? In your answer refer closely to your studied text. (15)

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