



**Coimisiún na Scrúduithe Stáit
State Examinations Commission**

JUNIOR CERTIFICATE EXAMINATION, 2012

ENGLISH - HIGHER LEVEL - PAPER 2
(180 marks)

WEDNESDAY, JUNE 6 - 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 the opening scene of Shakespeare's play, *The Tempest*. Read the extract carefully and then answer the questions which follow.



This scene is set on a ship at sea. A terrible storm is raging and a tempestuous noise of thunder and lightning is heard. The ship's master (the Captain) and the boatswain (the officer in charge of the ship's sails and rigging) are struggling in difficult circumstances to keep the ship afloat and to save the important passengers and the mariners (sailors) from drowning.

Master: Boatswain!

Boatswain: Here, master. What cheer?

Master: Good, speak to the mariners!
Fall to't briskly, or we run ourselves aground. Bestir, bestir! [Exit

Enter Mariners

Boatswain: Heigh, my hearts! Cheerly, cheerly, my hearts. Briskly, briskly!
Take in the topsail! Tend to the master's orders!
(*addressing the storm*) Blow till thou burst thy wind!

**Enter passengers, Alonso (King of Naples), his brother Sebastian,
a noble named Antonio, Gonzalo an honest old counsellor, and others.**

Alonso: Good boatswain, have care. Where's the master?

Boatswain: I pray now keep below.

Antonio: Where is the master, boatswain?

Boatswain: Do you not hear him? You mar our labour. Keep to your cabins;
You do assist the storm.

Gonzalo: Nay, good fellow, be patient.

Boatswain: When the sea is. Hence! What care these roarers.* (*stormy waves) for the name of the King? To cabin! Silence! Trouble us not!

Gonzalo: Good man, yet remember whom thou hast aboard.

Boatswain: None that I love more than myself. You are a counsellor, if you can command these elements to silence and restore the present to peace, we will not handle a rope more. Use your authority. If you cannot, give thanks you have lived so long, and make yourself ready in your cabin for the mischance of the hour, if it so happen. Cheerly, good hearts! Out of our way, I say.

Gonzalo: I have great comfort from this fellow: methinks he hath no drowning-mark upon him; his complexion is perfect gallows. If he be not born to be hanged, our case is miserable. [Exit Gonzalo and nobles]

Boatswain: Down with the topmast! Briskly! Lower! Lower!
Bring her to try with main-sail! *(A cry within)*
A plague upon this howling! These passengers are louder than the weather.

Re-enter Sebastian, Antonio and Gonzalo

Boatswain: Yet again? What do you here? Shall we give o'er and drown? Have you a mind to sink?

Sebastian: A pox on your throat, you bawling, blasphemous, incharitable dog.

Boatswain: Work you then.

Antonio: Hang cur! Hang, you insolent noisemaker! We are less afraid to drown than thou art.

Boatswain: Lay her a-hold, a-hold! Set her two courses off to sea again! Lay her off!

Enter Mariners wet

Mariners: All lost! To prayers, to prayers! All lost!

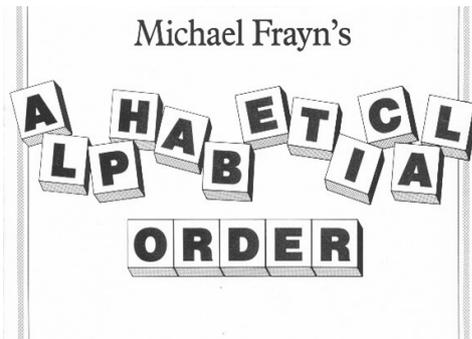
Gonzalo: Now would I give a thousand furlongs of sea for an acre of barren ground, long heath, broom, furze, anything. The wills above be done! But I would fain die a dry death.

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

1. What impression of the boatswain do you form from your reading of this extract? Support your answer with reference to the text.
2. There are many elements that help to make the above passage a powerful piece of drama. Identify the elements in the passage that, in your opinion, contribute to the dramatic power of the piece. Explain your answer.
3. Staging a storm scene would prove challenging for any director. Describe how you think the above extract could be successfully staged. In your answer you may wish to consider some of the following: lighting, special effects, sound, set design, props, etc.

(B) OTHER DRAMA

The following extract (in edited form) is adapted from the play *Alphabetical Order* by Michael Frayn. This text has been adapted from the original, for the purpose of assessment, without the author's prior consent. Read the extract carefully and answer the questions which follow.



Lucy works in the library of a provincial newspaper. It is her job to cut out and file extracts from a variety of newspapers for reference purposes. The other characters in this extract (Wally, John, Nora, Geoffrey and Lesley) are Lucy's colleagues. They also work for the newspaper. In this scene one of the journalists, Wally, has cut his hand and comes to Lucy for assistance.

Lucy: (*lack-lustre*) What do you want now, Wally?

(*He whips away the handkerchief he is holding, and reveals that the hand is injured*)

Lucy: Oh my God! What happened?

Wally: Where do you want me to bleed? Over *The Times* or *The Guardian*?

Lucy: Hold on. I'll get the first aid box.

John: A miracle she hasn't lost the first aid box.

Lucy: But...the key...

John: And she's lost the key!

Nora: Oh dear. Lucy.

(*Lucy, Geoffrey, John and Nora all search urgently. Wally waits patiently. Lesley watches them all.*)

Lucy: Everyone was helping themselves.

John: She's locked the first aid box, and she's lost the key!

Lucy: It was my one bit of efficiency.

Nora: Oh dear, this could be rather serious.

Wally: Would you like me to die in here, or shall I go outside?

John: (*to the world at large*) We've got the box. But we can't open it.

Nora: This really is one of our less appealing muddles.

Lucy: Well you look after it! I don't want to do it!

Geoffrey: Now let's all keep calm.

Lucy: I always get landed with these rotten jobs that no one else wants!

John: Hadn't we better discuss the injustice of the world later?

Lucy: Do the collections for farewell presents. Run the Christmas raffle. Sell the tickets for the staff dance. Help with the children's treat. And I haven't got any children! I hate children!

Nora: No, you don't...

Lucy: Yes, I do! I hate their parents, too! And I'm sick of being nice! Everyone takes it for granted I'm nice, and I'm not, and I'm fed up of pretending to be! I'm also fed up with the effort of thinking everyone else is nice! I'm worn out from the sheer hard labour of seeing any sense in anything!

John: Sit down.

Geoffrey: Take a deep breath.

Lucy: I sit here all day keeping nothingness stuck together by sheer effort of will. And what happens? I lose the only thing that really matters! Now I have to watch Wally stand there and bleed to death!

John: He's not bleeding to death.

Lucy: I'm sorry, Wally! I'm sorry! I've come over all to pieces! I don't know what I'm doing!

(Lesley comes forward holding the leg of a chair that had broken earlier, and opens the first aid box with a single sharp blow. Silence)

Geoffrey: Well, that's one way of doing it.

Lesley: Sorry. I thought probably we'd better not wait for the key. Sorry.

(Lucy dresses Wally's hand.)

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

1. What impression of Lucy do you form from reading this extract? Support your answer with reference to the extract.
2. There are many elements that help to make the above passage an entertaining piece of drama. In your opinion, what are these elements? Explain your answer.
3. You have decided to audition for a part in your school's production of *Alphabetical Order*. Based on your reading of the above extract, which part would you most like to play? Explain your answer.

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. (a) Identify an important character from a play you have studied and outline some of the obstacles or challenges faced by him or her in the course of the play. (15)
(b) What do you learn about this character from the way in which he or she deals with one or more of these obstacles or challenges? Explain your answer. (15)

OR

2. (a) The opening scene or scenes of a play often convey information that is important to the audience. What important information is conveyed in the opening scene or scenes of the play that you have studied? (15)
(b) In your opinion, how successful is the playwright in capturing the attention of the audience in the opening scene or scenes of the play? Support your answer with reference to your studied play. (15)

Read the following extract from Vernon Scannell's poem, *First Fight*, and answer the questions which follow.

Slip in the gumshield
 Bite on it hard,
 Keep him off with your left,
 Never drop your guard.
 Try a left hook,
 But he crosses with a right
 Smack on your jaw
 And Guy Fawkes' Night
 Flashes and dazzles
 Inside your skull,
 Your knees go bandy
 And you almost fall.
 Keep the left jabbing,
 Move around the ring,
 Don't let him catch you with
 Another hook or swing.
 Keep your left working,
 Keep it up high,
 Stab it out straight and hard,
 Again – above the eye.
 Sweat in the nostrils,
 But nothing now of fear,
 You're moving smooth and confident
 In comfortable gear.
 Jab with the left again,
 Quickly move away;
 Feint and stab another in,
 See him duck and sway.
Now for the pay-off punch,
 Smash it hard inside;
 It thuds against his jaw, he falls,
 Limbs spread wide.
 And suddenly you hear the roar,
 Hoarse music of the crowd,
 Voicing your hot ecstasy,
 Triumphant, male and proud.

Now, in the sleepless darkness of his room
 The Boy, in bed, remembers. Suddenly
 The victory tastes sour. The man he fought
 Was not a thing, as lifeless as a broom,
 He was a man who hoped and trembled too;
 What of him now? What was *he* going through?
 And then the Boy bites hard on resolution:
 Fighters can't pack pity with their gear.
 And yet a bitter taste stays with the notion;
 He's forced to swallow down one treacherous tear.
 But that's the last. He is a boy no longer;
 He is a man, a fighter, such as jeer
 At those who make salt beads with melting eyes,
 Whatever may cry out, is hurt, or dies.



Answer QUESTION ONE and QUESTION TWO

QUESTION ONE

(30)

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

1. What do you learn about the boxer from your reading of the first part of this poem (Lines 1 – 36)? Explain your answer with reference to the poem.
2. How has the boy been affected by his experience of the fight? Explain your answer with reference to the last fourteen lines of the poem.
3. Comment on the poet's use of language in this poem.

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. From the poetry you have studied, choose one poem in which the poet uses interesting language to convey powerful thoughts and feelings.
 - (a) What powerful thoughts and feelings are conveyed by the poet in your chosen poem? Support your answer with reference to the poem. (15)
 - (b) Explain what you find interesting about the language used by the poet in the poem you have chosen. Support your answer with reference to the poem. (15)

OR

2. From the poetry you have studied choose a poet whose work impressed you.
 - (a) What topics or themes does the poet deal with in the poetry that you have studied? Support your answer with reference to the work of your chosen poet. (15)
 - (b) Explain why you find the work of your chosen poet impressive. Give reasons for your answer with reference to his or her poetry. (15)

Read the following extract, adapted from the short story, *Feet*, by Jan Mark and answer the questions which follow. This text has been adapted from the original, for the purpose of assessment, without the author's prior consent.

Background to the extract:

Jane Turner (the narrator) has volunteered to be an umpire at her school's annual tennis tournament, mainly because she has a crush on one of the players, Michael Collier. As it is her first time acting as umpire the games master, Mr Evans, assigns her to the school's least attractive court, the asphalt, all-weather Centre Court.



When I volunteered to be an umpire at the annual tennis tournament I might have known that I was going to end up on Centre Court. 'You'd better go on Centre Court', said Mr Evans, 'as it's your first time. It won't matter so much if you make mistakes.' I love Mr Evans. He is so tactful and he looks like an orang-utan in his track suit. I believe myself that he swings from the pipes in the changing room, but I haven't personally observed this, you understand.

All my matches were ladies' doubles, which is what you call the fifth and sixth year girls when they are playing tennis although not at any other time. All the men's matches were on the grass courts, naturally, so I didn't see what I wanted to see which was Michael Collier. I suppose it was the thought of umpiring Collier that made me put my name down in the first place. I could only hope that I would be finished in time for the Men's Final so that I could go and watch it because Collier would definitely be in the final. People said it was hardly worth his while playing, really, why didn't they just give him the trophy and have done with it? Looking back, I dare say that's what he thought, too.

It was cold and windy on Centre Court and I wished I had worn a sweater instead of trying to look attractive – sort of, in short sleeves. Sort of is right. That kind of thing doesn't fool anyone. I had these sandals too which left the draught in something rotten. I should have worn wellies. No one would have noticed...

Then it started to rain.

Everyone came in and sheltered in the canteen. Then it stops raining and Mr Evans the games master and Miss Sylvia Truman who is our lady games master go out and skid about on the grass courts to see if they are safe. They are not. Even then I do not realize what is going to happen because Collier comes over to the dark corner where I am skulking with my cold spotty arms and starts talking to *me!*

'Jane Turner isn't it?' he says. He must have asked somebody because he couldn't possibly know otherwise. I was only a fourth year then. And I say, Yes. And he says, 'I see you every day on the bus, don't I?' And I say Yes although I travel downstairs and he travels up, among the smokers although of course he doesn't smoke himself because of his athlete's lungs.

And he says, 'You're an umpire today, aren't you?' And I say Yes. And he says, 'Do you play?' And I say Yes which I do and not badly but I don't go in for tournaments because people watch and if I was being watched I would foul it up. 'We have a court at home', he says, which I know because he is a near neighbour. And then he says, '*You ought to come over and play, sometime.*' And I can't believe this but I say Yes. Yes please. Yes, I'd like that. And I still don't believe it.

And he says, 'Bring your cousin and make up a foursome. That was your cousin who was sitting next to you, wasn't it, on the bus?' and I know he must have been asking about me because my cousin Dawn is only staying with us for a week. And I say Yes, and he says, 'Come on Friday, then', and I say Yes. Again. And I wonder how I can last out till Friday evening. It is only three-fifteen on Wednesday.

And then Mr Evans and Miss Sylvia Truman come in from skidding about and Mr Evans says, 'The grass is kaput. We'll have to finish up on Centre Court. Where's the umpire?' and I say I am and Sir says, 'Can you manage?' and I say, 'I haven't made any mistakes yet.' We all go to the damp green canyon that is Centre Court and I go up my ladder. Collier comes and takes off his sweater and hangs it on the rung of my umpire's chair and says, 'Don't be too hard on me, Jane', with that smile that would make you love him even if you didn't like him, and I say, 'I've got to be impartial', and he smiles and I wish I didn't have to be impartial and I am afraid that I won't be impartial. He says, 'I won't hold it against you, Jane.' And he says, 'Don't forget Friday.'

I say, 'I won't forget Friday' as loudly as I can so that as many people as possible will hear, which they do. You can see them being surprised all around the court. 'And don't forget your cousin', he says, and I say, 'Oh, she's going home on Thursday morning'. 'Some other time, then', he says. 'No, no', I said. 'I can come on Friday', but he was already walking onto the court and he just looked over his shoulder and said, 'No, it doesn't matter', and all around you could see people not being surprised. And I was there on that lousy stinking bloody ladder and *everybody* could see me. I thought I was going to cry...

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

QUESTION ONE

(30)

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

1. Based on your reading of the above extract, write a response beginning with the following phrase: I can (or cannot) relate to the character of Jane because...
You must refer to the extract in support of your answer.
2. From what you have read above, do you think Michael Collier is an attractive character? Explain your answer with reference to the text.
3. In the above short story extract, which **one** of the following features engages you the most?
 - the dialogue
 - the humour
 - the endingExplain your answer with reference to the text.

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. From the short stories and novels you have studied, choose either a character you like **OR** a character you dislike. Identify one or more incidents from the text that particularly influenced your feelings towards this character and explain why your chosen incident(s) influenced you to either like or dislike him or her.

OR

2. Write the text of a talk that you would give to your class, in which you explore the relevance of a novel or a short story that you have studied to the lives of young people today. Support your answer with detailed reference to your studied text.

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