



**Coimisiún na Scrúduithe Stáit  
State Examinations Commission**

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**JUNIOR CERTIFICATE EXAMINATION, 2015**

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**ENGLISH - HIGHER LEVEL - PAPER 2**  
(180 marks)

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**WEDNESDAY, JUNE 3 - AFTERNOON, 2.00 - 4.30**

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**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 tragedy, *King Henry IV, Part 1*. Read the extract carefully and then answer the questions which follow.



England is on the verge of civil war. Harry Percy (nicknamed Hotspur) and a group of nobleman are planning a revolt against King Henry. Fearing that his plot is about to be revealed to the King, Hotspur decides to bring forward his plans and to take action straight away. Hotspur's wife, Lady Percy (Kate), concerned by her husband's recent behaviour, demands an explanation.

*Enter Hotspur, reading a letter from a lord who refuses to join forces with him against the King.*

**Hotspur:**

*(Reading the letter)* "The purpose you undertake is dangerous, the friends you have named uncertain, the time itself unsorted, and your whole plot too light for the counterpoise of so great an opposition."

Say you so, say you so? I say unto you again, you are a shallow cowardly hind, and you lie. Our plot is a good plot as ever was laid, and our friends true and constant. If I were now by this rascal I could brain him with his lady's fan. Is there not my father, my uncle and myself? Lord Edmund Mortimer, my Lord of York and Owen Glendower? Have I not all their letters to meet me in arms by the ninth of the next month? What a pagan rascal is this! Ha! Will he to the King, and lay open all our proceedings! Hang him, let him tell the King: we are prepared! I will set forward tonight.

*(Enter Lady Kate Percy)*

How now, Kate? I must leave you within these two hours.

**Kate:**

O my good lord, why are you thus alone?  
 Tell me, sweet lord, what is it that takes from thee thy golden sleep?  
 Why hast thou lost the fresh blood in thy cheeks;  
 And given my treasures and my rights of thee  
 To thick-eyed musing and cursed melancholy?  
 In thy faint slumbers I by thee have watched,  
 And heard thee murmur tales of iron wars,  
 Cry, *Courage! to the field!*  
 Thy spirit within thee hath been so at war,  
 And thus hath so bestirred thee in thy sleep,  
 That beads of sweat have stood upon thy brow,  
 Like bubbles in a late-disturbed stream.  
 Some heavy business hath my lord in hand,  
 And I must know it, else he loves me not.

*(Enter a Servant)*

**Hotspur:** What ho! Hath Butler brought those horses?

**Servant:** One horse, my lord, he brought it even now.

**Hotspur:** What horse? A roan\*, a crop-ear, is it not? (\*A horse's coat colour)

**Servant:** It is my lord.

**Hotspur:** That roan shall be my throne. Well, I will back him straight.

*(Exit Servant)*

**Kate:** But hear you my lord.

**Hotspur:** What say'st thou, my lady?

**Kate:** What is it carries you away?

**Hotspur:** Why, my horse, my love, my horse.

**Kate:** Out, you mad-headed ape! I'll know your business, Harry, that I will.  
Answer me directly unto this question that I ask.

**Hotspur:** Away! Away, you trifler! Love! I love thee not. I care not for thee Kate.  
This is no world to play with mamnets\*, and to tilt with lips. (\* Dolls)  
We must have bloody noses and cracked crowns.

**Kate:** Do you not love me? Do you not indeed?  
Well do not then; for since you love me not  
I will not love myself. Do you not love me?  
Nay, tell me if you speak in jest or no?

**Hotspur:** When I am on horseback, I will swear I love thee infinitely.  
But hark you, Kate, I must not have you henceforth question me  
Whither I go, nor reason whereabouts:  
Whither I must, I must. This evening must I leave you, gentle Kate.  
But hark you, Kate, whither I go, thither shall you go too.  
Today will I set forth, tomorrow you.  
Will this content you, Kate?

**Kate:** It must, of force. *(Exeunt)*

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

1. Based on your reading of the above extract, what do you learn about the relationship between Hotspur and Kate? Support your answer with reference to the extract.
2. In your view, which **two** of the following words best describe the above scene?
  - Fascinating
  - Chaotic
  - Tense
  - Realistic

Explain your answer, supporting your points with reference to the extract.

3. You have been invited to perform the part of either Hotspur **or** Kate in a production of *King Henry IV, Part 1*. Describe **two** things you would do, when performing this scene, in order to convey your character's feelings to the audience. Give reasons for your suggestions, supporting them with reference to specific moments in the above extract.

## (B) OTHER DRAMA

The following extract (in edited form) is adapted from the play *Sisterly Feelings* by Alan Ayckbourn. Read the extract carefully and then answer the questions which follow.



It is a sunny afternoon in June. Dr. Ralph Matthews and his family are picnicking on Pendon Common in England. The group includes:

- **Abigail** and **Dorcas** (Ralph's adult daughters)
- **Melvyn** (Ralph's son)
- **Brenda** (Melvyn's girlfriend)
- **Simon** (Brenda's brother)
- **Len** (Ralph's brother-in-law)
- **Rita** (Len's wife).

They are having a pleasant afternoon until a wasp arrives on the scene resulting in much disorder and confusion.

- Rita:** Now, those who don't want tea put your hands up.  
*Melvyn and Brenda, Simon and Dorcas all put their hands up.*  
*(Starting to count)* That's one, two ...
- Ralph:** *(Putting up his hand)* Is this for tea?
- Rita:** No, this is not for tea.
- Ralph:** Ah, this is not for tea. *(He puts his hand down)*
- Len:** Not for tea *(Putting up his hand)* No, I'm for tea. One here.
- Rita:** Then put your hand down. This is not for tea. Right. That's one, two, three, four not for tea. Now hands up for orange squash.  
*(The same hands go up)*
- Melvyn:** *(Putting his hand up, muttering)* It'll be the same.
- Rita:** I don't know what he's talking about, I'm sure. That's one, two, three, four for orange squash.  
*(Swatting)* The wasps have smelt the orange squash.
- Len:** *(Swatting too)* Yes. Yes ...  
*The wasp flies to Abigail. She swats it away. It flies around for a bit, finally landing on Brenda's hair. She does not notice.*
- Melvyn:** *(Seeing it)* Just a sec, love.
- Brenda:** What?
- Melvyn:** Nothing, keep still, it's a wasp. I'll just ...  
*Melvyn goes to knock the insect from Brenda's hair but before he can do so, she leaps into demented action.*
- Brenda:** Waaah — waaah — ooh — waah — eeeee — wooh ...  
*Brenda dances among the picnickers. The wasp follows her as wasps tend to do. An elaborate dance follows as other people come to their feet, either to avoid being trampled by Brenda or to protect their food from being ground underfoot or to catch the wasp or because she has knocked a drink over them.*

- Dorcas:** (*During the above*) Don't dance about. You'll only get it angry. Sit down, you silly girl.
- Len:** A wasp will never sting you unless it's provoked. It's a popular fallacy\*, you know, that wasps sting for no good reason ... (\* A false notion)
- Rita:** Keep it away from me, keep it away from me. Keep it away.
- Abigail:** If she'd only sit down, it'd go away. It's only after the orange squash ...
- Simon:** Keep still, why don't you keep still? If you'll all keep still, I'll catch it.
- Melvyn:** Don't be so daft, it's only a wasp. What are you panicking about?
- Ralph:** (*Ralph views the proceedings benignly, waving his hat idly as if conducting a country dance.*)  
(*Con conversationally, during the above*)  
Such a lot of fuss over a little insect. Good lord, what a lot of fuss.
- Dorcas:** (*Finally topping it all*)  
It's all right. It's all right. Simon's got it. He's got it.  
Panic over. Simon's killed it.  
(*They all settle down*)
- Melvyn:** What did you kill it with?
- Simon:** Just with my hands. It's a trick. I learnt it in Africa, actually. Depends on how fast you clap, you see. You do it like that, you see. (*He does so*) And you don't notice you've — um (*Examining his hand*) You don't — um ...
- Abigail:** You all right?
- Simon:** Yes, fine.
- Dorcas:** Let me see.
- Simon:** No, I'm all right. It usually works ...  
(*He stares at his palm*)
- Ralph:** Well done that man.
- Abigail:** Very impressive. I bet you're sensational with a charging rhino, aren't you?
- Simon:** I don't know. Luckily, I never had to find out.

*This text has been adapted from the original, for the purpose of assessment, without the author's prior consent.*

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

- Choose **two** characters from the above extract. What impression of each of your chosen characters do you get from observing their reactions to the wasp? Support your answer with reference to the extract.
- In your view, which **two** of the following words best describe the above scene?
  - Hilarious      • Chaotic      • Tense      • Realistic
 Explain your answer, supporting your points with reference to the extract.
- Imagine that you are directing this play. Explain what you would do in order to convey the humour of this scene to the audience. Support your answer with reference to the 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. Choose a character from a play you have studied who experiences a significant problem or difficulty.
  - (a) Identify the problem or difficulty your chosen character experiences and describe a moment in the play when that problem or difficulty is particularly apparent. (15)
  - (b) Imagine you are an actor playing the part of your chosen character. Outline **two** things you would do, when performing the moment described above, to represent the character's predicament to an audience. Give reasons for your suggestions supporting them with reference to the moment you described in part (a) of this question. (15)

**OR**

2. *The way in which a play is staged can help an audience to understand an important theme in that play.*
  - (a) Identify **one** important theme in a play you have studied and outline the importance of that theme in your chosen play. (15)
  - (b) Imagine you are directing this play. You wish to highlight the theme you have identified in part (a) of this question. Choose a moment in the play when this theme is particularly evident. Explain how you would use any **two** dramatic techniques, in staging your chosen moment, to help an audience to understand the theme. (15)

Read the following two poems, *The Eagle* by Alfred, Lord Tennyson and *The Fulmar* by Katrina Porteous and then answer the questions which follow.

**The Eagle**

He clasps the crag with crooked hands;  
Close to the sun in lonely lands,  
Ringed with the azure\* world, he stands.

The wrinkled sea beneath him crawls;  
He watches from his mountain walls,  
And like a thunderbolt he falls.

(\*A shade of blue)

**The Fulmar\***

I watch the fulmar hurl its breast  
To the wind's unseen geometry;  
Spread wings on nothing, reckless of gravity,  
And ride that risk  
And rest  
On sheer uncertainty,

Choosing no choice.

I must learn to be like him,  
To follow the reach and search of air —  
Swoop, sink, stand, balance, soar on the invisible spiral stair —  
And not resist  
But trust,  
And be carried there.

(\* Fulmars are oceanic birds; they can glide for long periods of time and hang on the wind.)



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

**QUESTION ONE****(30)**

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

1. Choose an image from Tennyson's poem *The Eagle* that appeals to you. Explain your choice. (10)
2. "I must learn to be like him ..." In your view, why does the speaker in the poem want to be like the Fulmar? Explain your answer with reference to the poem, *The Fulmar*. (10)
3. Which of the two poems above do you prefer? Explain your answer with reference to the poems. (10)

## QUESTION TWO

(30)

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

**N.B.** In answering you may **NOT** use the poems 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. Choose a poem you have studied that has a strong sense of place.
  - (a) What thoughts and feelings about the place are expressed in the poem? Explain your answer with reference to the poem. (15)
  - (b) How does the poet's use of **either** sounds **or** images in your chosen poem help to create a sense of the place in your mind? Explain your answer with reference to the poem. (15)

**OR**

2. Choose a poem you have studied in which the poet has something interesting to say about the relationship between **either**:

People and Nature **or** Adults and Children.

- (a) Describe the relationship dealt with in your chosen poem and explain why you find this relationship interesting. (15)
- (b) How does the poet's use of **either** sounds **or** images in your chosen poem help you to understand what the poet feels about the relationship? Explain your answer with reference to the poem. (15)

Read the following extract, adapted from the novel *The Book Thief* by Markus Zusak and then answer the questions which follow.



### Second World War, Germany 1942.

War rages across Europe. Hans and Rosa Hubermann and their thirteen year old foster child Liesel are hiding Max Vandenburg, a twenty-six year old Jewish man, in the basement of their home at 33 Himmel Street.

In this extract the Hubermanns and their neighbours take shelter during an air-raid, in the Fiedlers' basement at 45 Himmel Street. Liesel sits next to her friend Rudy Steiner.

As the Jews are being persecuted, Max cannot join them in the air-raid shelter and he must risk staying in the Hubermann's home until the air-raid is over.

In the uneven circle, the minutes soaked by.  
Liesel held Rudy's hand, and her mama's.  
Only one thought saddened her.  
Max.

How would Max survive if the bombs arrived on Himmel Street?

Around her, she examined the Fiedlers' basement. It was much sturdier and considerably deeper than the one at 33 Himmel Street.

Silently, she asked her papa.

Are you thinking about him, too?

Whether the silent question registered or not, he gave the girl a quick nod. It was followed a few minutes later by the three sirens of temporary peace.

The people at 45 Himmel Street sank with relief.

Some clenched their eyes and opened them again.

A cigarette was passed around.

Just as it made its way to Rudy Steiner's lips it was snatched away by his father. 'Not for you.'

The children hugged their parents, and it took many minutes for all of them to fully realise that they were alive, and that they were *going* to be alive. Only then did their feet climb the stairs, to Herbert Fiedler's kitchen.

Outside, a procession of people made its way silently along the street. Many of them looked up and thanked God for their lives.

When the Hubermanns made it home, they headed directly to the basement, but it seemed that Max was not there. The lamp was small and orange and they could not see him or hear an answer.

'Max?'

'He's disappeared.'

'Max, are you there?'

'I'm here.'

They originally thought the words had come from behind the dust sheets and paint tins, but Liesel was first to see him, in front of them. His jaded face was camouflaged amongst the painting materials and fabric. He was sitting with stunned eyes and lips.

When they walked across, he spoke again.

‘I couldn’t help it,’ he said.

It was Rosa who replied. She crouched down to face him. ‘What are you talking about, Max?’

‘I ...’ He struggled to answer. ‘When everything was quiet, I went up to the corridor and the curtain in the living room was open just a crack ... I could see outside. I watched, only for a few seconds.’

He had not seen the outside world for twenty-two months.

There was no anger or reproach.

It was Papa who spoke.

‘How did it look?’

Max lifted his head with great sorrow, and great astonishment. ‘There were stars,’ he said. ‘They burned my eyes.’

Four of them.

Two people on their feet. The other two remained seated.

All had seen a thing or two that night.

This place was the real basement. This was the real fear.

Max gathered himself and stood to move back behind the sheets. He wished them good night, but he didn’t make it beneath the stairs.

With Mama’s permission, Liesel stayed with him till morning, reading *A Song in the Dark* as he sketched and wrote in his book.

*From a Himmel Street window, he wrote, the stars set fire to my eyes.*

*This text has been adapted from the original, for the purpose of assessment, without the author’s prior consent.*

## 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 that this extract captures the traumatic experience of war effectively? Support your answer with reference to the extract.
2. *The Book Thief* is now a major film. What features of this extract, in your opinion, make it suitable for a scene or scenes in a film? Give reasons for your answer supporting them with reference to the extract.
3. Imagine you are Max Vandenberg. Write the opening passage for the book you are writing, recounting your experience of the war. The passage should begin with the line:  
*From a Himmel Street window, the stars set fire to my eyes.*  
Your writing should be based on the above extract.

## 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. Choose a novel or a short story that you have studied. In your view, which **two** of the following words best describe the story you have chosen?
  - Inspiring
  - Atmospheric
  - Disappointing
  - Gripping
  - Revealing
  - Complex

Give reasons for **both** of your choices, supporting them with reference to your chosen novel or short story.

(2 × 15)

**OR**

2. *The most interesting characters in stories are characters that display both strengths and weaknesses.*

Choose a character from a novel or short story you have studied and explain how that character's strengths **and** weaknesses make him or her an interesting character. Support your answer with reference to your chosen novel or short story.

(30)

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