



**Coimisiún na Scrúduithe Stáit
State Examinations Commission**

JUNIOR CERTIFICATE EXAMINATION, 2016

ENGLISH - HIGHER LEVEL - PAPER 2
(180 marks)

WEDNESDAY, 8 JUNE - 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

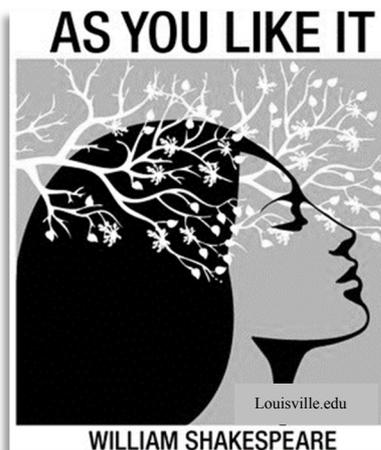
QUESTION ONE

(30)

Answer either (A) or (B).

(A) SHAKESPEAREAN DRAMA

The following extract (in edited form) is adapted from Shakespeare's play, *As You Like It*. Read the extract carefully and then answer the questions which follow.



Silvius, a shepherd living in the Forest of Arden, is in love with **Phebe** – a dark-haired, beautiful young woman, who does not return his love. In this scene Phebe has just rejected Silvius.

Rosalind is a young noble woman who has been banished from Court. Disguised as a man, she seeks refuge, also in the Forest of Arden, where she eavesdrops on an argument between Silvius and Phebe. She decides to get involved!

Silvius: Sweet Phebe, do not scorn me; do not, Phebe;
Say that you love me not, but say not so
In bitterness.
The common executioner,
Whose heart the accustomed sight of death makes hard,
Falls not the axe upon the humbled neck
But first begs pardon: will you sterner be
Than he that dies and lives by bloody drops?

[Rosalind enters unnoticed]

Phebe: I would not be thy executioner:
I fly thee, but I would not injure thee. 10
Thou tell'st me there is murder in mine eye:
If mine eyes can wound, now let them kill thee:
But show me the wound mine eye hath made in thee!
Scratch thee but with a pin, and there remains
Some scar of it; but now mine eyes,
Which I have darted at thee, hurt thee not,
Nor, I am sure, there is no force in eyes
That can do hurt.

Silvius: O dear Phebe,
If ever – as that ever may be near – 20
You meet in some fresh cheek the power of fancy,
Then shall you know the wounds invisible
That love's keen arrows make.

Phebe: But till that time
Come not thou near me: and when that time comes,
Afflict me with thy mocks, pity me not;
As till that time I shall not pity thee.

Rosalind: *[Coming forward]*
And why, I pray you? Who might be your mother,
That you insult the wretched? 30
What though you have some beauty—
As by my faith, I see no more in you
Than without candle may go dark to bed* —
Must you be therefore proud and pitiless? *Rosalind claims that Phebe is not
Why, what means this? Why do you look on me? exceptionally beautiful.
I see no more in you than in the ordinary
Of nature's sale-work — God save my little life,
I think she means to tangle my eyes too!
No, faith, proud mistress, hope not after it:
'Tis not your inky brows, your black silk hair,
Your bugle eyeballs, nor your cheek of cream, 40
That can entrance my spirits to your worship.

You foolish shepherd, wherefore do you follow her,
Like foggy south, puffing with wind and rain?
You are a thousand times a properer man
Than she a woman: 'tis such fools as you
That makes the world full of ill-favoured children:
'Tis not her glass*, but you, that flatters her;
And out of you she sees herself more proper
Than any of her features can show her.

*mirror

But, mistress, know yourself: down on your knees,
And thank heaven, fasting, for a good man's love: 50
For I must tell you friendly in your ear,
Sell when you can: you are not for all markets:
Cry the man mercy; love him; take his offer:
Take her to thee, shepherd: Fare you well.

Phebe: *[To Rosalind]*
Sweet youth, I pray you, chide a year together:
I had rather hear you chide* than this man woo. *scold

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

1. Compare the characters of Silvius and Phebe as revealed in the opening speeches of this extract. Support your answer with reference to the extract up to the point when Rosalind speaks.
2. Write stage directions for the actor playing the part of Rosalind to follow, when she is delivering her speech (Lines 28–55). Explain how your stage directions would help to heighten the effect of what Rosalind is saying. Support your answer with reference to the scene.
3. You are staging this scene in a production of the play. How would you present it on stage in order to achieve maximum visual impact? In your answer you may refer to set design, props, lighting, costume or any other aspect of staging. Explain your answer with reference to the extract.

(B) OTHER DRAMA

The following extract is adapted from the play *Red* by John Logan. Read the extract carefully and then answer the questions which follow.



Mark Rothko, one of the great abstract painters of the twentieth century, has taken on a new assistant, a young man called Ken, who is in his twenties and who is also an artist. Rothko feels threatened by a new generation of artists and has taken on his greatest challenge yet, to create a major work of art for a famous restaurant on Park Avenue, New York. Rothko is struggling to find inspiration and to complete the painting.

*ROTHKO stares at his painting.
He tilts his head.
Like he's listening.
Like he's seeing something new in the painting.*

Rothko: Bring me the second bucket.
KEN, excited, brings him a brush and a bucket of dark, maroon paint.

Ken: Are you really going to paint?

Rothko: What the hell do you think I *have* been doing?!
*KEN retreats.
He watches ROTHKO closely.
ROTHKO dips the five-inch housepainter's brush into the paint.
He's ready.
Then he stands there, frozen.
Just his eyes move craftily over the canvas.
Paint drips.
KEN is breathless.
ROTHKO is coiled.
He tilts his head, studying, adjudicating.
He considers the colour of the paint in the bucket. Needs something.*

Rothko: Gimme black number four and the first maroon.
*KEN brings some powdered pigments in old jars.
ROTHKO instructs, still barely moving. His eyes dart from the bucket of paint to the canvas.*

Rothko: A pinch of black.
KEN adds a bit of black pigment, stirs it carefully.

Rothko: Just that amount again.
KEN adds a bit more, keeps stirring.

Rothko: Twice as much maroon.
KEN adds some maroon pigment, keeps stirring.

ROTHKO is unsure.
He looks at the painting.
The moment is passing.
He is getting desperate.

Rothko: (To himself, frustrated.) Come on... come on... come on... What does it need?

Ken: Red.

Rothko: I wasn't talking to you!
Tragically the moment has passed for ROTHKO.
He FLINGS the paintbrush away. It splatters.
He spins on KEN.

Rothko: DON'T YOU EVER DO THAT AGAIN!
He rages, stomping restlessly around the room.

Rothko: By what right do you speak?! By what right do you express an opinion on my work? What have you done? What have you seen? Where have you earned the right to exist here with me and these things you don't understand?! 'RED?!' You want to paint the thing?! Go ahead – here's red –!

He clumsily slings packets of various red paints at KEN.

Rothko: And red! And red! And red! – I don't even know what this means! What does 'red' mean to me? You mean scarlet? You mean crimson? You mean plum-mulberry-magenta-burgundy-salmon-carmine-carnelian-coral? Anything but 'red'! What is 'RED'?!

*ROTHKO stands, getting his breath, collecting himself.
KEN picks up the packets of paint from the floor.
ROTHKO prowls, discontent.
Pause*

Ken: I meant sunrise.

Rothko: Sunrise?

Ken: I meant the red at sunrise... The feeling of it.

Rothko: (Derisive) Oh, the 'feeling of it'... What do you mean the feeling of it?

Ken: I didn't mean red paint only. I meant the *emotion* of red at sunrise...

Rothko: Sunrise isn't red...

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.

1. Compare the characters of Ken and Rothko as revealed in this extract. Support your answer with reference to the extract.
2. In your view, why does the playwright use detailed stage directions in this scene? Explain your answer in relation to **two** dramatic moments in the scene.
3. You are staging this scene in a production of the play. How would you present it on stage in order to achieve maximum visual impact? In your answer you may refer to set design, props, lighting, costume or any other aspect of staging. Explain 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 has a significant relationship with another character in the play.
 - (a) Identify a moment in the play when something important is revealed to you about the relationship between the two characters. Explain what you learn about the relationship at this moment. (10)
 - (b) You are an actor playing the part of your chosen character. Explain **two** decisions you would make about your performance that would reveal your thoughts and feelings in the moment identified in part (a) of this question. Explain your answer with reference to your chosen play. (20)

OR

2. Discuss how any **two** of the features listed below, contributed to your enjoyment of a play you have studied.
 - An engaging plot
 - Contrasting characters
 - An unexpected event
 - An exciting spectacle
 - A strong mood or atmosphere

Support your response with detailed reference to your chosen play. (2 × 15)

In the following poem, *Late-night London. The Tube* by Anne Cluysenaar, the poet describes a brief encounter with a busker on an underground train in London. The underground rail system in London is known as the Tube. Read the poem and answer the questions which follow.

Late-night London. The Tube

Late-night London. The Tube.
Bright lights. Few travellers. I've read
all the poems in the roof. Far to go.
Tunnels and stations. And tunnels.

Doors again. Open and shut. 5

Then into me, sudden, a voice
pouring that stranger's language,
flesh to flesh! The woman
passes me by, seeking money
further along, comes back 10
still singing though empty-handed.

As if singing just for herself
the songs of another country.



Answer QUESTION ONE and QUESTION TWO

QUESTION ONE

(30)

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

1. Do you like the way the poet uses short phrases in the opening five lines of this poem? Give reasons for your answer supporting them with reference to the poem.
2. In your opinion, what is the narrator's impression of the woman encountered on the Tube? Support your answer with reference to the poem.
3. This poem appears in a collection of poetry called *Migrations*. Based on what you have read in the poem, do you think it is a suitable poem for inclusion in this collection? Support 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 any poem and the name of any poet you refer to in your answer.

1. *Poems have the power to change both the way we think and the way we feel.*

From the poetry you have studied, choose a poet and explain how the above statement applies to his or her poetry. Support your answer with reference to the work of your chosen poet. (30)

OR

2. Choose a poem you have studied that would be suitable to be read aloud at **one** of the following occasions:

- An important event in school
- A wedding
- A birthday of a grandparent
- A commemoration of an important moment in history.

(a) Identify the occasion and explain why you think a theme explored in your chosen poem makes the poem a suitable choice. Support your answer with reference to the poem. (10)

(b) What aspects of the language of your chosen poem, do you think, would have the greatest impact on the audience listening to it? Support your answer with detailed reference to your chosen poem. (20)

Read the following edited extract from the short story *The Test of Courage* by Liam O'Flaherty and then answer the questions which follow.



In this story, set in Ireland in the early 1940s, two young friends, Michael and Peter, steal a neighbour's boat for an early morning adventure on the ocean. When the boat accidentally drifts further out to sea than the boys intended, the challenge of getting back to shore tests their characters and their friendship.

Michael was the first to awaken.

He uttered a cry of fright when he looked about him and discovered where he was. The land was now at a great distance. It was little more than a dot on the far horizon. He gripped Peter by the head with both hands.

'Wake up, Peter,' he cried. 'Oh! Wake up. Something terrible has happened.'

Thinking he was at home in bed, Peter tried to push Michael away and to turn over on his other side.

'It's not time to get up yet,' he muttered.

When he finally was roused and realized what had happened, he was more frightened than Michael.

'Oh! You devil!' he said. 'We pulled anchor. We're lost.'

There was a look of ignorant panic in his small eyes. Michael bit his lip, in an effort to keep himself from crying out loud. It was a great shock to find that Peter, who had always been the leader of the two comrades and who had never before shown any signs of fear, was now in panic.

'We're not lost,' he said angrily.

'Will you look at where the land is?' cried Peter. 'Will you look?'

Suddenly Michael felt that he no longer wanted to cry. His eyes got a hard and almost cruel expression in them.

'Stand up, will you?' he said sharply. 'Let me pull the rope.'

Peter looked at Michael stupidly and got out of the way. He sat on the forward beam, while Michael hauled in the anchor rope.

'What could we do?' he said. 'We're lost unless they come and find us. We could never row that far with the wind against us.'

'Why don't you give me a hand with the rope and stop whinging?' cried Michael angrily.

Peter was roused by this insult from a boy whom he had until now been able to dominate. He glared at Michael, spat on his hands and jumped to his feet.

'Get out of my way,' he said gruffly. 'Give me a hold of that rope. Look who's talking about whinging.'

With his superior strength, Peter quickly got the rope and anchor-stone into the bow. Then the two of them hauled in the lines. They did not trouble to wind them on the frames but left them lying in a tangled heap on the bottom.

Still roused to anger by Michael's insult, Peter got out his oars and turned the bow towards the dot on the horizon. Michael also got out his oars.

'Left hand on top,' Peter shouted, 'and give it your strength. Stretch to it. Stretch.'

'We better take it easy,' Michael said. 'We have a long way to go.'

'Stretch to it, I tell you,' Peter shouted still more loudly. 'Give it your strength if you have any.'

As soon as he found the oars in his hands, as a means of escape from what he feared, he allowed himself again to go into a panic. He rowed wildly, leaping from the transom with each stroke.

‘Why can’t you keep time?’ Michael shouted at him. ‘Keep time with the stern. You’ll only kill yourself that way.’

Suddenly Peter pulled so hard that he fell right back off the transom into the bow. One of the oars jumped off the pin as he fell backwards. It dropped over the side of the boat and began to drift astern. Michael turned the boat and picked up the oar.

‘Don’t do that again,’ he said as he gave the oar to Peter. ‘Listen to what I tell you and row quietly.’ Peter looked in astonishment at the cruel eyes of his comrade. He was now completely dominated by them.

Peter rowed obediently in time with the stern oars. The boat began to make good way.

‘That’s better,’ Michael said, when they had been rowing a little while. ‘They’ll soon be out looking for us. All we have to do is keep rowing.’

‘And where would they be looking for us?’ said Peter. ‘Sure nobody saw us leave the port.’

‘They’ll see the boat is gone,’ Michael said. ‘Why can’t you have any sense? I bet they’re out looking for us now. All we have to do is to keep rowing quietly.’

‘And how would they see us?’ Peter said after a pause. ‘We can hardly see the land from here, even though it’s so big. How could they see this curragh from the land and it no bigger than a thimble on the water?’

Michael suddenly raised his voice. ‘Is it how you want us to lie down and let her drift away until we die of hunger and thirst? Stop talking and row quietly. You’ll only tire yourself out with your talk.’

They rowed in silence after that for more than two hours. The boat made good way and the land became much more distinct on the horizon. It kept rising up from the ocean and assuming its normal shape. Then Peter dropped his oars and let his head hang forward on his chest. Michael went forward to him.

‘I’m thirsty,’ Peter said. ‘I’m dying with the thirst. Is there any sign of anybody coming?’

‘There is no sign yet, Peter,’ Michael said gently. ‘We have to have courage, though. They’ll come all right. Let you lie down in the bow for a while. I’ll put your jersey over your face to keep the sun from touching you. That way you won’t feel the thirst so much. I heard my father say so.’

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. Michael and Peter are rescued at the end of the short story. Based on what you have read in this extract, do you think that the boys’ friendship will survive this incident? Support your answer with reference to the extract.
2. Do you agree that Liam O’Flaherty’s style of writing in this extract is simple yet very effective? Explain your answer based on what you have read above.
3. Imagine that you are a journalist for a local radio station, covering the story described in the above extract. Write the text of the interview you conduct with one of the two boys after he has been rescued. The interview should be based on what you have read in the above passage.

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. Imagine you are a castaway on a desert island. Your only companion is a character from a novel or short story you have studied.

In this situation, which character from the story would you like to have as your only companion and which character would you not like to have as your only companion? Give reasons for your choices, explaining your answer with detailed reference to the novel or short story you have chosen. (30)

OR

2. Choose a novel or short story you have studied. Discuss how any **two** of the features listed below help to make your chosen story interesting.

- Use of dialogue
- Descriptive qualities
- Creation of tension
- Creation of setting
- Narrative voice
- Structure of the story

Support your response with detailed reference to your chosen novel or short story. (2 × 15)

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