



**Coimisiún na Scrúduithe Stáit
State Examinations Commission**

JUNIOR CERTIFICATE EXAMINATION, 2004

ENGLISH - HIGHER LEVEL - PAPER 2
(180 marks)

WEDNESDAY, 9 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 Tempest* by William Shakespeare. Read the extract carefully and then answer the questions which follow.

Background to this extract:

This scene is set on a deserted island where Prospero and his daughter Miranda, a beautiful girl of fifteen, have been living in exile for twelve years. A violent storm strikes the island. Ferdinand, son of the King of Naples, is shipwrecked and washed ashore. He believes that his father and all others on board have been drowned. Miranda and Ferdinand meet and fall in love at first sight. Prospero likes this development, but pretends otherwise in order to test their love.

- Prospero:** Say what thou seest yond.
Miranda: (*Seeing Ferdinand for the first time.*) What is't? A spirit?
 Lord, how it looks about! Believe me, sir,
 It carries a brave form. But 'tis a spirit.
Prospero: No daughter. It eats and sleeps and hath such senses
 As we have. This youth thou seest
 Was in the wreck; and, but he's somewhat stained
 With grief, thou mightst call him
 A goodly person. He hath lost his fellows,
 And strays about to find them.
Miranda: I might call him a thing divine, for nothing natural
 I ever saw so noble.
Prospero: (*Aside.*) This love begins as I see it.
Ferdinand: (*Approaching Miranda.*) Most sure the goddess
 On whom these airs attend!
 O you wonder!
 Be you maid or no?
Miranda: No wonder, Sir, but certainly a maid.
Ferdinand: O! Ye gods! Such sadness, and such joy
 Do mingle in my soul this day.
Ferdinand begins to weep.
Prospero: (*harshly*) Why weepst thou in such unmanly fashion
 Who are so young and strong?
Miranda: Why speaks my father so ungently? This
 Is the second man that e'er I saw; the first
 That e'er I sighed for. Pity move my father!
Ferdinand: (*tearfully*) I weep, who with mine eyes
 Beheld the king, my father, drowned.
Miranda: Alack for mercy! O noble youth!
Ferdinand: O you wonder! If a virgin, and your affections
 Not gone forth, I'll make you the Queen of Naples.

Prospero: (*Aside.*) They are both in either's powers. But this swift love
I must uneasy make, lest too easy winning
Make the prize light.
(*To Ferdinand, with mock severity.*) One word more!
Thou hast put thyself upon this island as a spy,
To win it from me, who is Lord of it.

Ferdinand: No, as I am a man!

Miranda: There's nothing bad can dwell in such a man. If...

Prospero: (*Interrupting her abruptly.*) Follow me, traitor!
(*Turns to Miranda.*)
Speak not you for him, he's a traitor.
(*To Ferdinand.*)
Come!
I'll bind thy neck and feet together. Sea-water
Shalt thou drink; thy food shall be the fresh-brook mussels
Withered roots and husks wherein the acorn cradled.
Follow!

Miranda: (*grabbing Prospero's cloak*) I beg you, father!

Prospero: Hence! Hang not on my garments.

Miranda: Sir, have pity. I'll be his guarantor.

Prospero: Silence! One word more shall make me scold thee, if not hate thee.
What, pleading for an impostor?
Hush, foolish wench! Compared to most men, this fellow
Is a beast, and they to him are angels.

Miranda: My love is then most humble. I have no ambition to see a goodlier man.

Prospero: (*To Ferdinand.*) Come! Obey!

Ferdinand: My spirits, as in a dream, are all bound up.
My father's loss, the weakness which I feel,
The wrack of all my friends and this man's threats –
Yet all are light to me
Could I but through my prison once a day,
Behold this maid.

Prospero: (*Aside.*) It works.
(*To Ferdinand.*) Come on –

Miranda: Be of comfort. My father's of a better nature, sir,
Than he appears by speech. This is unusual.
He speaks not like himself.

Prospero: Come, follow! (*To Miranda.*) Speak not for him.
Exit all.

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

1. What do we learn of the character of Ferdinand from the above extract?
2. The name Miranda means “wonder”, and Ferdinand certainly thinks that she is a wonder. What is wonderful about the growing relationship between Miranda and Ferdinand? Support your answer by reference to the text.
3. If you were directing this scene, what suggestions would you make to Prospero as to how he should play his part in order to convey his true feelings to the audience?

(B) OTHER DRAMA

The following extract (in edited form) is taken from *The Glass Menagerie* by Tennessee Williams. Read the extract carefully and answer the questions which follow.

Background to this extract:

This play is set in St Louis, U.S.A. in the 1930s. This scene is set in the home of Amanda, a deserted wife, who lives with her daughter, Laura, and her son, Tom. Laura is an extremely shy and introverted girl. Amanda is very anxious for Laura to marry and persuades Tom to invite his colleague, Jim, to their home for dinner. Laura and Jim are left alone after dinner.

- Jim:** You know – you’re – well – very different.
Surprisingly different from anyone else I know... Do you mind me telling you that?
Laura is too shy to speak.
- Jim:** I mean it in a nice way. Has anyone ever told you that you were pretty?
Laura looks up slowly with wonder and shakes her head.
- Jim:** Well, you are! In a very different way from anyone else. And all the nicer for that difference too.
- Laura:** In what respects am I pretty?
- Jim:** In all respects – believe me! Your eyes - your hair – are pretty! Your hands are pretty! Laura, you know, if I had a sister like you, I’d do the same thing as Tom. I’d bring fellows home and – introduce them to her. The right type of boys - of a type to appreciate her.
Only... Tom made a mistake about me.
Maybe I’ve got no call to be saying this. This may not have been the idea in having me over. But what if it was? There’s nothing wrong about that. The only trouble is that in my case – I’m not in a situation to do the right thing...
I can’t take down your number and say I’ll phone. I can’t call up next week and – ask for a date. I thought I’d better explain the situation in case – you misunderstood it and – hurt your feelings...
Pause. Slowly, very slowly, Laura’s look changes.
- Laura:** (Faintly.) You – won’t – call?
- Jim:** No, Laura, I can’t. As I was just explaining, I’ve got strings on me, Laura. I’ve been – going steady! I go out all the time with a girl named Betty... I met her last summer on a boat trip up the river to Alton. Well, right away from the start it was – love!
Laura sways slightly forward and grips the arm of the sofa. Jim fails to notice.
- Jim:** Being in love has made a new man of me! The power of love is really tremendous! Love is something that changes the whole world, Laura.
He looks at her again.
- Jim:** It happened that Betty’s aunt took sick. She had to go to Centralia. So Tom – when he asked me to dinner – I naturally just accepted the invitation, not knowing that you – that he – that I –
He stops awkwardly. I wish that you would – say something.
Laura bites her lip, which was trembling, and then bravely smiles.
At this moment Amanda rushes brightly into the room bearing a jug of fruit punch.
- Amanda:** Well, isn’t the air delightful after the shower? I’ve made you children a little liquid refreshment. Why, Laura! You look so serious!
- Jim:** We were having a serious conversation.
- Amanda:** Good! Now you’re better acquainted!
- Jim:** (Uncertainly:) Ha – ha! Yes.

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

1. Jim is described as ‘a nice ordinary young man’. Would you agree with this? Refer to the text in support of your answer.
2. Imagine that you are directing a production of *The Glass Menagerie*. What suggestions would you make to the actress who is playing the part of Laura? Consider, for example, body language and tone of voice.
3. Based on what you learn about Amanda from the above text, write the scene you imagine could have taken place between Amanda and Laura after Jim’s departure. Use suitable dialogue and stage directions.

QUESTION TWO

(30)

Answer **EITHER 1 OR 2**.

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 in which one character rebels against another. With which character did you have more sympathy? Give reasons for your answer making reference to the play.

OR

2. Name a play you have studied.
Choose a scene from this play you found either happy **or** sad.
Describe how the playwright conveys this happiness **or** sadness.

Read the following poem by T S Eliot and answer the questions that follow.

The winter evening settles down
With smell of steaks in passageways.
Six o'clock.
The burnt-out ends of smoky days.
And now a gusty shower wraps
The grimy scraps
Of withered leaves about your feet
And newspapers from vacant lots;
The showers beat
On broken blinds and chimney-pots,
And at the corner of the street
A lonely cab-horse steams and stamps.

And then the lighting of the lamps.

T S Eliot (1888 – 1965)



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

QUESTION ONE

(30)

Answer **both 1 and 2**.

1. What title would you give to this poem?
Explain your choice with detailed reference to the poem. (15)
2. Do you think that this is a well-written poem?
Defend your point of view with reference to the text of the poem. (15)

QUESTION TWO

(30)

Answer **EITHER 1 OR 2**.

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. Being in love has always inspired men and women to express their feelings in verse.
Select a love poem you have studied.
 - (a) Describe what happens in this poem.
 - (b) How does the lover express her/his feelings?
 - (c) Would you like to have this poem written for you for St.Valentine's Day? Give reasons for your answer.(30)

OR

2. It is said that every reader brings to the same poem a new life.
Choose a poem you have studied which has a special and very personal meaning for you.
 - (a) Explain why this poem has a special meaning for you?
Describe how the poet has made it possible for you, the reader, to identify with the message in this poem.
 - (b) What is there in the language and imagery of the poem that attracts you? (30)

Read the following short story carefully and then answer the questions that follow. The story, (in edited form), is called *Fear*, by Rhys Davies.

As soon as the boy got into the compartment he felt there was something queer in it. The only other occupant was a slight Indian man who sat in a corner. There was also a faint sickly scent. For years afterwards, whenever he smelled that musk odour again, the terror of this afternoon came back to the boy.

He went to the other end of the compartment and sat in the opposite corner. There were no corridors in these local trains. The man smiled at him in a friendly fashion. The boy became aware of a deep vague unease, but it would look silly to jump out of the compartment now. The train began to move.

Immediately, the man began to utter a low humming chant. The hum penetrated above the noise of the train's wheels. Startled, the boy turned from staring out of the window and forced himself to glance at the man. The man was looking at him. Something coiled up in the boy. It was as if his soul took primitive fear. The humming chant continued. The musk scent was stronger. Yet, this was not all. The boy felt that some fearful thing lurked in the compartment, a secret power of something evil.

Abruptly, the compartment was plunged into darkness as the train entered a tunnel. The boy crouched. He knew that the man's eyes were gazing at him. What was this strange presence of evil in the air, stronger now in the dark?

Suddenly, daylight came crashing into the compartment. The boy stared dully at the man. He saw the man's lips part in a full enticing smile. 'You not like dark tunnels?' The smile continued seductively as flecks of light danced wickedly in his eyes.

'Come!' he beckoned with a long finger. The boy did not move. 'You like pomegranates?' * He took from the luggage rack a brown basket, crossed over and sat down beside the boy. 'Nice pomegranates,' he smiled with good humour.

The boy was aware of the sickly perfume beside him and of a presence that was utterly alien. The man, still humming, lifted the basket's lid. There was no glow of gleaming fruits. But from the basket's depth rose the head of a snake, swaying towards the man's lips. It was a cobra.

Something happened to the boy, some primitive warning. He leaped and flung himself across the compartment. He gave a sharp shriek. But his eyes could not tear themselves from that reared head. Somehow, the boy knew that he had evoked rage. The cobra was writhing in anger. More fearful was the dilation of the throat, its skin swelling evilly into a hood. The boy sensed the destructive fury of the hood. He became very still. The man did not stop humming. The snake was pacified. Its head ceased to lunge and its body sank into the basket. The man closed the basket and fastened it securely. Then, he turned angrily to the boy, making a contemptuous sound. 'I show you cobra and you jump and shout, heh! Make him angry. I give you free performance with cobra and you jump and scream. I sing to keep cobra quiet in train'. 'Cobra not like train! Not liking you jump and shout!'

The boy was not stirred.

The train was drawing into a station, not the boy's station, but he made a sudden blind leap, opened the door, saw it was not on the platform side, but he jumped. He ran up the track and dived under some wire railings, like a hare that knows its life is precarious among the colossal dangers of the world.

* Tropical fruit.

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

QUESTION ONE

(30)

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

1. Do you find the boy's reaction to the snake and the Indian snake charmer normal or exaggerated? Give reasons for your answer.
2. 'We enjoy reading stories like this one because they enable us to explore the outer edges of the unknown, strangeness, things that cannot be explained – without feeling any danger to ourselves.'
Do you agree with this statement? Why? Why not? Support your answer with reference to this story.
3. The title of this story is *Fear*. In your opinion, is the writer successful in conveying a sense of the boy's fear to the reader? Give reasons for your opinion and support your answer by reference to the text.

QUESTION TWO

(30)

Answer **EITHER 1 OR 2**.

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. Many novels or short stories show the conflict between good and evil.
Name a novel or short story you have studied where there is a conflict between good and evil. Trace how the author presents this conflict. (30)

OR

2. Choose a novel or a short story you have studied which contains a strong element of surprise.
 - (a) Describe the setting of the novel or short story. (10)
 - (b) Describe the events leading up to the surprise in this novel or short story. (10)
 - (c) How did the surprise in the novel or short story affect one or more of the characters? (10)

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