



**Coimisiún na Scrúduithe Stáit  
State Examinations Commission**

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**JUNIOR CERTIFICATE EXAMINATION, 2014**

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

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**WEDNESDAY, JUNE 4 - 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 play, *King John*. Read the extract carefully and then answer the questions which follow.



King John of England and King Philip of France have just made peace following a bloody conflict. Their new alliance has been strengthened by the marriage of King John's niece Blanch to King Philip's son Lewis. Cardinal Pandulph, newly arrived from Rome, excommunicates\* King John as punishment for his refusal to acknowledge the Pope's authority. In this extract, Pandulph orders Philip to end his alliance with King John.

*\*Expels from the church*

- King Philip:** I am perplexed, and know not what to say.
- Cardinal Pandulph:** What canst thou say, but will perplex thee more,  
If thou stand excommunicate and cursed?
- King Philip:** Good reverend father, make my person yours,  
And tell me how you would bestow yourself.  
The royal hand of England and mine are newly knit;  
Coupled and linked together.  
And shall these hands, so lately purged of blood,  
So newly joined in love, play fast and loose with faith?  
Make such unconstant children of ourselves,  
As now again to snatch our palm from palm;  
Unswear faith sworn, and on the marriage-bed  
Of smiling peace to march a bloody host, and make a riot  
On the gentle brow of true sincerity? O holy sir,  
My reverend father, let it not be so!
- Cardinal Pandulph:** France, thou mayst hold a serpent by the tongue,  
A wounded lion by the mortal paw,  
A fasting tiger safer by the tooth,  
Than keep in peace that hand which thou dost hold.  
King, to arms! Be champion of our church,  
Or let the church breathe her curse,  
On her revolting son.
- Lewis:** Father, to arms!

**Blanch:** Upon thy wedding day?  
Against the blood that thou hast married?  
What! Shall our feast be kept with slaughtered men?  
Shall braying trumpets and loud churlish drums,  
Clamours of hell, be measures to our pomp?  
O husband, hear me! – ah, alack, how new  
Is the word husband in my mouth!  
Upon my knee I beg, go not to arms  
Against mine uncle.

**Lewis:** I muse your majesty doth seem so cold,  
When such profound respects do pull you on.

**Cardinal Pandulph:** I will denounce a curse upon his head.

**King Philip:** Thou shalt not need. England, I'll fall from thee.

**King John:** France, thou shalt rue this hour within this hour.

**Blanch:** The sun's o'er cast with blood: fair day adieu!  
Which is the side that I must go withal?  
I am with both: each army hath a hand;  
And in their rage, I having hold of both,  
They whirl asunder and dismember me.  
Husband, I cannot pray that thou mayst win;  
Uncle, I needs must pray that thou mayst lose;  
Whoever wins, on that side shall I lose;  
Assured loss before the match be play'd.

**Lewis:** Lady, with me; with me thy fortune lies.

**Blanch:** There where my fortune lives, there my life dies.

**King John:** France I am burn'd up with inflaming wrath;  
A rage whose heat hath this condition,  
That nothing can allay, nothing but blood,  
The blood, and dearest-valued blood of France.

**King Philip:** Thy rage shall burn thee up, and thou shall turn  
To ashes, ere our blood shall quench that fire:  
Look to thyself, thou art in jeopardy.

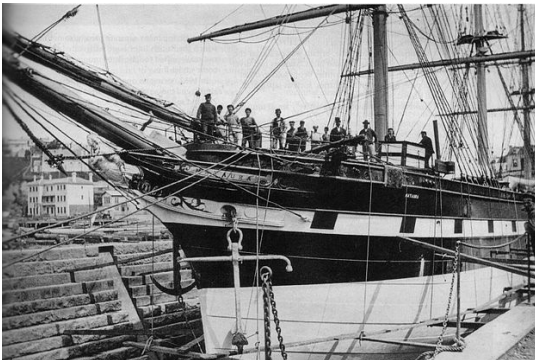
**King John:** No more than he that threats. – To arms let's hie!

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

1. What does this extract reveal to you about Blanch's character? Explain your answer with reference to the extract.
2. Powerful images are a feature of this extract. Identify any two powerful images in the extract and explain how each one contributes to the scene. Support your answer with reference to the extract.
3. As director of a production of this play, you wish to stage this scene in a manner that is visually striking for the audience. Based on evidence from the extract, explain two of the decisions you would make in order to achieve this aim.

## (B) OTHER DRAMA

The following extract is adapted from the play *The Empress* by Tanika Gupta. Read the extract carefully and then answer the questions which follow.



### **Tilbury Docks, London, 1887.**

Mr and Mrs Matthews step ashore after their long voyage from India. With them is Rani Das, a young sixteen year old Indian nanny whom they hired in India and who looked after the children during the voyage. On the dockside, Rani is now organising the luggage and managing the children. Dadabhai, an elderly Indian gentleman whom Rani met on the voyage, speaks briefly to her.

**Dadabhai:** So, Rani! Your big adventure begins.

**Rani:** Thank you Dadabhai.

**Dadabhai:** For what?

**Rani:** For looking out for me on the voyage.

**Dadabhai:** My child, you have an enquiring mind. Don't let it go to waste please. Read, read and read some more.

*DADABHAI places his hand on RANI's head in blessing and exits hurriedly.*

*SUSAN MATTHEWS approaches.*

**Susan:** What a relief to have the ground beneath my feet again.  
Rani – Is that all our luggage?

**Rani:** Just one more to come.

**Susan:** Thank you.

**Rani:** The children are so excited to be on firm ground again.  
It is hard to get used to ... keep expecting the earth to sway like this ...

*RANI sways as if she is on a ship. She laughs happily.*  
*SUSAN looks bored.*

**Rani:** I'm sorry Madam, I feel slightly light-headed ... so long at sea.

**Susan:** Believe me, we all feel the same way. It was a very tiresome journey.

*SUSAN reaches into her skirt pocket and pulls out an envelope. She tries to hand it to RANI who looks bemused.*

**Susan:** Payment for your work Rani, plus a little bonus.  
You have been most helpful in the voyage across.

*RANI timidly takes the envelope and bows her thanks.*

**Rani:** Has the carriage been ordered Madam? Shall I ...?

**Susan:** My man is on his way – yes. But we ... that is Mr Matthews and myself have no further need of your services now.

*RANI looks up at SUSAN perplexed.*

**Rani:** I am sorry Madam, I don't understand.

**Susan:** *(To RANI)* There's money in there for a month, for lodgings and a letter of reference.

**Rani:** Lodgings?

**Susan:** You're a clever girl. You'll find your way around.

*RANI gathers the children around her who cling to her.*

**Rani:** But Madam, you said I would have a position here. That is why I came. To look after the children.

**Child:** We like Rani! We want her to stay with us!

**Susan:** I'm afraid that's quite out of the question. We already have a nanny, an English one.

**Rani:** But you said ...

**Susan:** I changed my mind. We have no need for you. The children need a governess, someone to help them with their education.

**Rani:** But I can do everything else. I can sew and clean and cook.

**Susan:** Rani. We really have no further use for you.

*The children start to cry and cling to RANI. SUSAN MATTHEWS looks irritated.*

**Susan:** Don't be silly children, now come with me and your father.

*SUSAN tries to pull her children, but they refuse to move and cry louder. RANI is crying too.*

**Rani:** But where will I go? Where will I find work? I am a complete stranger in this country.

**Susan:** That is not my problem.

*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. What are your feelings towards Rani as you read through this extract? Explain your answer with reference to the extract.
2. Do you think that the role of Susan Matthews would be an interesting one to perform in a production of this play? Give reasons for your answer supporting them with reference to the extract.
3. What challenges do you think a director might face in putting this scene on stage? How do you think these challenges could be addressed? 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. (a) Explain how two characters from a play you have studied are different from each other in their attitudes and in the ways that they behave. Support your answer with reference to your chosen play. (15)
- (b) In your view how does the playwright's use of contrasting characters help to make the play more interesting? Support your answer with reference to your chosen play. (15)

**OR**

2. Choose a moment from a play you have studied that is, in your view, a dramatic turning point in that play.
- (a) Describe what happens at this moment and explain why you consider it to be a dramatic turning point. Support your answer with reference to your chosen play. (15)
- (b) In your view how does the moment you have chosen help you to understand **either** an important theme in the play **or** an important character in the play? Explain your answer with reference to your chosen play. (15)

Read the following poem, *A Boy's Head* by Miroslav Holub and then answer the questions which follow.

### A Boy's Head

In it there is a space-ship  
and a project  
for doing away with piano lessons.

And there is  
Noah's ark,  
which shall be first.

And there is  
an entirely new bird,  
an entirely new hare,  
an entirely new bumble-bee.

There is a river  
that flows upwards.

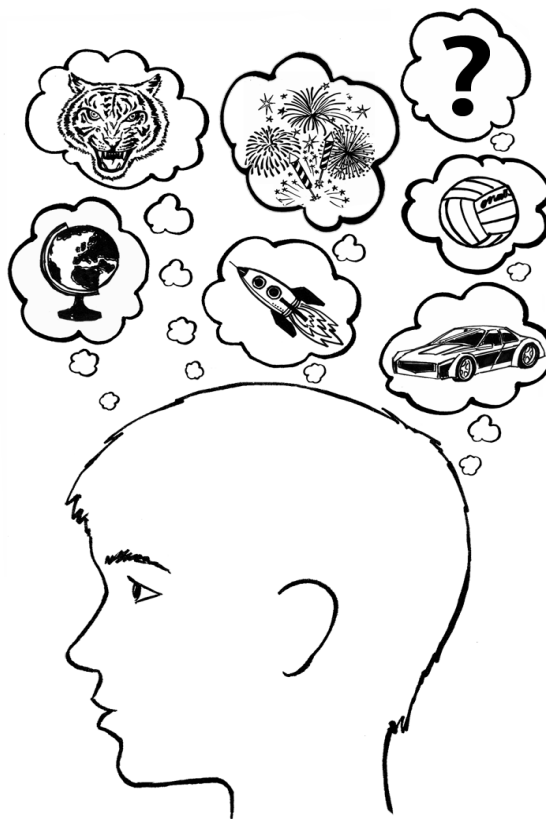
There is a multiplication table.

There is anti-matter.

And it just cannot be trimmed.

I believe  
that only what cannot be trimmed  
is a head

There is much promise  
in the circumstance  
that so many people have heads.



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

### QUESTION ONE

(30)

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

1. What impression do you get of the boy in Miroslav Holub's poem, *A Boy's Head*? Explain your answer with reference to the first fourteen lines of the poem.
2. Miroslav Holub's use of language in *A Boy's Head*, is highly imaginative. Do you agree? Base your answer on evidence from the poem.
3. Do you think that this is an optimistic poem? 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. Choose a poem you have studied where you think that the poet makes an important observation about ordinary life.
  - (a) What important observation about ordinary life does the poet make in your chosen poem? Explain your answer with reference to the poem. (15)
  - (b) Explain how any **two** aspects of the poet's style helped to make the important observation clearer for you. Support your answer with reference to the poem. (15)

**OR**

2. Choose **two** poems you have studied that explore the same theme.
  - (a) In the case of **each** of your chosen poems, explain what you learn about that theme. Support your answer with reference to the poems. (15)
  - (b) Which of the two poems creates the more vivid picture in your mind? Explain your answer with reference to the poems. (15)



Read the following extract, adapted from the novel, *The Garden of Evening Mists*, by Tan Twan Eng and then answer the questions which follow.

**Malaya, 1951.**

Twenty-eight year old Yun Ling has joined her friend Aritomo on an expedition into the Malayan mountains in order to find birds' nests. The swiftlets' nests, when eaten, were considered to be good for one's health. They were found only in the high reaches of limestone caves in the mountains. The nests were a delicacy few people could afford. Yun Ling describes her experience.



The moist, ripe stench of bird droppings hit us the moment we entered the cave. I switched on my flashlight immediately, even though there was enough sunlight from outside to illuminate our way for the first six, seven paces. My breathing sounded loud to me, jagged. We rounded a bend and entered the second chamber. Aritomo offered his hand to me. After a moment's hesitation, I took it. We were on a raised walkway hammered together from cast-off plywood planks, the boards flexing beneath our weight. Darting wings and clicking sounds criss-crossed the darkness of the cavern. 'What's that?' I whispered.

'Echolocation,' Aritomo replied, just as softly. 'The birds use it to find their way in the dark.'

Sweeping the flashlight around my feet, I let out a cry of disgust. Mounds of guano\* lay beneath the planks, rippling with thousands of cockroaches. Sweeping my flashlight up, the outer edge of the fan of light picked up what seemed to be a network of cracks in the walls; pointing the light higher, I saw that they were centipedes, each one about ten inches long, their legs sticking out from thin, tubular bodies. They reminded me of the skeletons of a shoal of prehistoric fish, pressed into rock by time. Disturbed by the light, they came alive, scuttling off into the gloom.

The passage widened the deeper we went into the mountain, the ceiling rising higher. The ground dropped and rose, occasionally levelling out. My anxieties fell away, but I continued to hold on to Aritomo's hand. The air improved when we came to another cavern, larger than the two we had already passed through. Sunlight broke in through the roof a hundred, two hundred feet above, illuminating the rocky floor. Swiftlets darted through poles of light, and the echoes of dripping water corroded into the mineral silence.

Voices came from the back of the cave. Lit by the weak glow of a hurricane lamp, two men stood below a bamboo scaffolding, staring upwards into the gloom. Both were in their thirties, thin and dressed only in loose-fitting shorts. They seemed unaware of us until Aritomo whistled to them, dislodging a flock of swiftlets into flight.

The two men looked unhappy when they saw me.

'You no bring people,' one of them said to Aritomo.

'She will not tell anyone, Perang,' Aritomo said.

'I won't even know how to find my way back here,' I assured Perang in Malay.

He turned to the man beside him, his chest and arms covered in watery black tattoos that had lost their shape, spilling across his skin. The tattooed man shrugged.

'One time only,' Perang warned me. 'You no come again.'

They returned their attention to the darkness above us. I followed their gaze, feeling the ground drop away from me. At first I could see nothing. Gradually I made out movement along the wall of the cave. A boy of about eleven was shimmying up a bamboo pole, like an ant on a reed. He was about seventy, eighty feet up, unsecured to any rope. Now and again he stopped and hung from a ledge with one arm; with his other hand he cut the nests from the rock, dropping them into a bag tied around his waist.

‘What about the eggs?’ I asked, staring at the boy, my voice cowed by the immensity of the cavern. ‘They steal the nests before the birds lay them,’ Aritomo said. ‘When a female discovers her nest is gone, she will make another. They will leave that nest for her to lay her eggs. They do not take any nest if there is a chick in it.’

My neck grew stiff from craning my head upwards, and I had already forgotten my own fears of the cave when the boy climbed down the scaffolding. Perang took the bag from him and squatted by a low, flat rock beneath a fall of sunlight. He shook the bag’s contents out onto the rock. Specks of dust swirled and eddied in the light. The nests, a number of them covered in feathers, varied from reddish brown to a faint yellow-white. Their shape reminded me of human ears.

Aritomo picked only the whiter ones. The dark-coloured nests, he whispered to me, had absorbed the iron and magnesium in the cave walls. He paid for them, and as we left the swiftlets’ cave I heard Perang shouting from behind us. ‘You no come again!’

\* Dried excrement of fish-eating sea birds.

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## 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 passage, do you think that Yun Ling is a good storyteller? Support your answer with reference to the extract.
2. What do you learn about human nature from your reading of the above extract? Explain your answer with reference to the extract.
3. You have been asked by a book publisher to write a blurb for the back cover of *The Garden of Evening Mists*. Write the text you would submit. Your blurb must be based on the above extract and should encourage people to read the novel.

## 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. Select a novel or short story you have studied that you think has a well-chosen title and an interesting opening or beginning.
- (a) In your view, why was the title of your selected novel or short story a well-chosen title? Explain your answer with reference to your chosen text. (15)
- (b) What aspects of the opening or beginning of your chosen text did you find interesting? Give reasons for your answer. (15)

**OR**

2. *When we read a story we enter a world that can be both familiar and unfamiliar.*  
Choose a novel or short story that you have studied to which this statement applies.
- (a) Describe one aspect of your chosen story that was familiar to you **and** one aspect of your chosen story that was unfamiliar to you. (15)
- (b) How did the author's use of **both** the familiar and the unfamiliar add to your enjoyment of your chosen story?  
Explain your answer with reference to the story. (15)

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