



# Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2016

## English – Higher Level – Paper I

Total Marks: 200

Wednesday, 8<sup>th</sup> June – Morning, 9.30 – 12.20

- This paper is divided into two sections, Section I COMPREHENDING and Section II COMPOSING.
- The paper contains **three** texts on the general theme of JOURNEYS.
- Candidates should familiarise themselves with each of the texts before beginning their answers.

- Both sections of this paper (COMPREHENDING and COMPOSING) must be attempted.
- Each section carries 100 marks.

### SECTION I – COMPREHENDING

- Two Questions, A and B, follow each text.
- Candidates must answer a Question A on one text and a Question B on a different text. Candidates must answer only one Question A and only one Question B.
- **N.B.** Candidates may NOT answer a Question A and a Question B on the same text.

### SECTION II – COMPOSING

- Candidates must write on **one** of the compositions 1 – 7.



## TEXT 1 – A DRAMATIC JOURNEY

This text consists of both visual images and an edited written extract. The written text is adapted from Andrew Dickson's book, *Worlds Elsewhere – Journeys Around Shakespeare's Globe*.

Poster 1

ADVICE TO THE PLAYERS PRESENTS THE WILLIAM SHAKESPEARE'S

# COMEDY

WHEN SEEING DOUBLE LEADS TO TROUBLE

OF

# ERRORS



SANDWICH TOWN HALL · AUGUST 10 · 7.30 PM

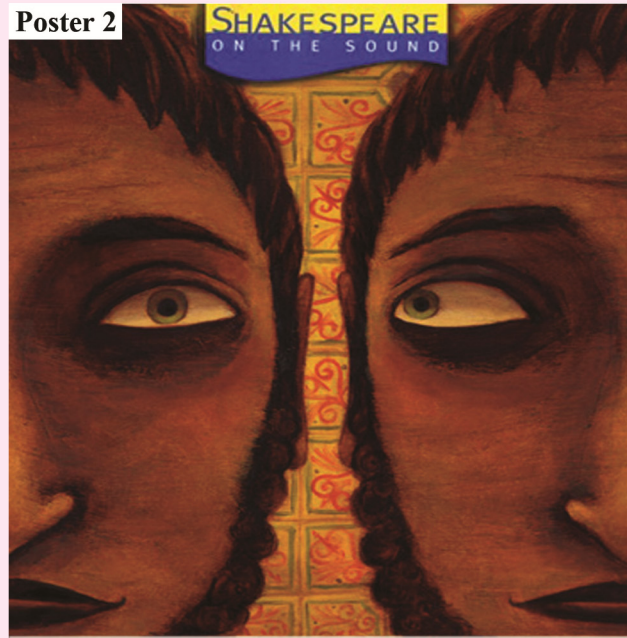
Sponsored by Mocha Rizing, The Corner House Inn & The North Sandwich Store  
– feeding & supporting our community year 'round –  
and with ongoing support from The New Hampshire Charitable Foundation.

Tickets: \$15 Adults, \$10 Seniors, \$7 under 18 • Available at Mocha Rizing, Sandwich.

Source: [www.lambliionstudio.com](http://www.lambliionstudio.com)

Poster 2

SHAKESPEARE ON THE SOUND



## The Comedy of Errors

<b>ROWAYTON</b> June 14 - 30, 2007 <i>Pinkney Park</i>	<b>GREENWICH</b> July 5 - 8, 2007 <i>Roger Sherman Baldwin Park</i>
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**7.30 P.M. PERFORMANCES**

Source: [www.kelmurphy.com](http://www.kelmurphy.com)

Poster 3

The High School For The Performing And Visual Arts,  
Houston, Texas

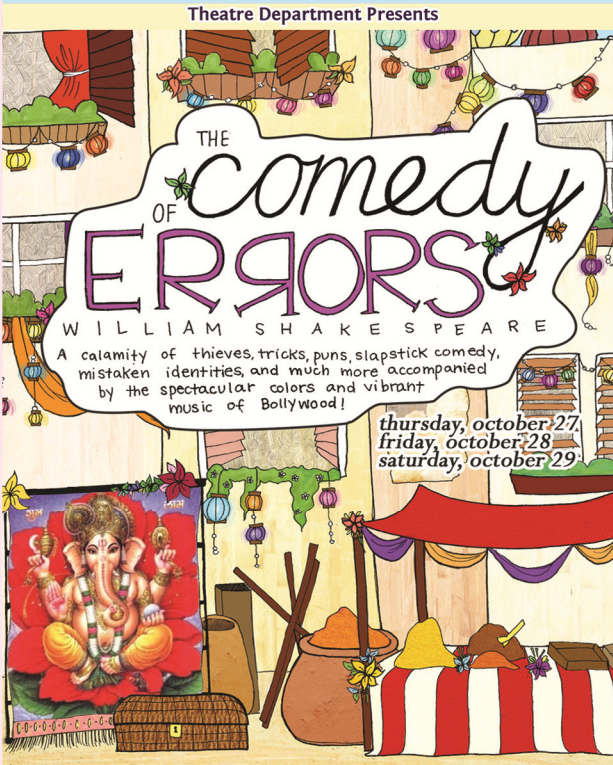
Theatre Department Presents

# THE COMEDY OF ERRORS

WILLIAM SHAKESPEARE

A calamity of thieves, tricks, puns, slapstick comedy, mistaken identities, and much more accompanied by the spectacular colors and vibrant music of Bollywood!

thursday, october 27  
friday, october 28  
saturday, october 29



Source: [moon-finder.deviantart.com](http://moon-finder.deviantart.com)


Poster 4

College of Marin, California  
Drama Department Presents

William Shakespeare's

# Comedy of Errors

Directed by James Dunn



March 5, 6, 7, 13, 14, 20 and 21, 7:30 pm

James Dunn Theatre, Kentfield Campus, California

\$20 General, \$15 Seniors, \$10 Students/COM employees and alumni

Box Office: 415-485-9385 or [brownpapertickets.org](http://brownpapertickets.org)

Source: [www.marin.edu](http://www.marin.edu)

It was June 2012, and I had come to the Globe Theatre in London. The company was called Rah-e-Sabz ('Path to Hope'), and they were from Afghanistan; they were about to perform a version of *The Comedy of Errors* translated into Persian as part of a festival of global Shakespeare. This play was a brave choice as the text is a notoriously tall order. Two sets of identical twins (two masters, two servants) find themselves separated by a shipwreck. One pair end up in Ephesus (in present-day Turkey) – set up home, settle down. Little do they know that their brothers have set off from Syracuse (present-day Sicily) in search of them and have just arrived in town. For the Sicilian twins all hell breaks loose: people they have never met keep recognising them, mysterious women sidle up, claiming to share intimate histories. For the Turkish ones, it's nearly as bad: everyone in town suddenly seems to have gone crazy. Not realising they are constantly being mistaken for their twins, all four fear they are bewitched.

For most of its history on stage in the west, *The Comedy of Errors* has been dismissed as a creaky and mechanistic farce with its rampant improbabilities, Elizabethan wordplay, its corny sight gags. But as I watched the performance, set in contemporary Kabul, I saw something quite new. The word "comedy" was in the title

but it had escaped me how much it dwelt on exile and separation. I'd forgotten altogether the character of Egeon, father to two of the twins, who prior to the action has been searching the world for five years, frantic to find his absent sons. He also arrives in Ephesus/Kabul and is brusquely arrested for being an illegal immigrant and then placed on death row. There was farce aplenty, a joyous amount of yelling and chasing around with brooms, but much else seemed fraught. The visiting twins were required to swap clothes – something that produced hoots in the audience but also had the sinister implication that it was too dangerous to stay as they were. It was an example of how Shakespeare's plays could take root in places geographically and ideologically remote from those of sixteenth-century England.

As we worked towards the conclusion of the play, as father and brothers separated for so long hugged each other disbelievingly, it occurred to me that there was something else, too. This story of journeys, mistakes, confusions, misplaced identities – being in a strange land, trying to know and comprehend its culture, finding both less and more than you ever imagined – asked a question that lay at the root of global Shakespeare. What does it really feel like to travel?

*These texts have been adapted, for the purpose of assessment, without the copyright holders' prior consent.*

**N.B. Candidates may NOT answer Question A and Question B on the same text.**

**Questions A and B carry 50 marks each.**

### QUESTION A

- (i) Outline, in your own words, the insights Andrew Dickson shares about Shakespeare's play *The Comedy of Errors* in the written text above. (15)
- (ii) From the four posters in the above text, choose the poster that you think is most effective in advertising a production of the play, *The Comedy of Errors*. Explain your choice with reference to the written text and the content and visual appeal of the poster. (15)
- (iii) The writer suggests that Shakespeare's plays have timeless and global qualities. Do you agree with this view? Support your answer with reference to the above text (written and visual) and your own experience of at least one Shakespearean drama, other than *The Comedy of Errors*. You may refer to written texts, stage productions or films. (20)

### QUESTION B

Imagine that you are the adjudicator for a poster competition; entries must promote a production of Shakespeare's play, *The Comedy of Errors* to a contemporary audience. The entries on Page 2 represent the finalists in the competition. Write a **speech** in which you announce the first and second prize winners. In your speech you should explain your judgement, commenting on the visual appeal of the first and second prize winning entries and their effectiveness in promoting a production of this Shakespearean play to a contemporary audience. (50)

## TEXT 2 – A PERSONAL JOURNEY

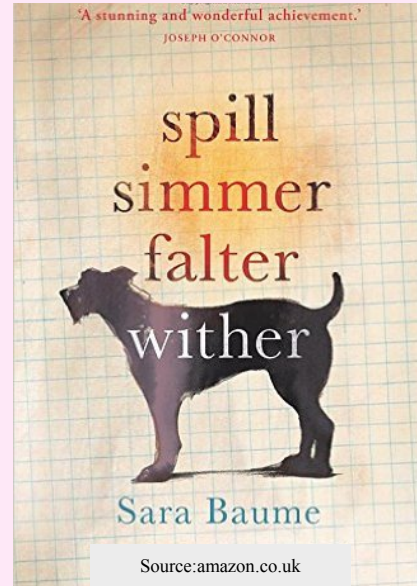
The following edited extract is adapted from Sara Baume's award-winning debut novel, *spill simmer falter wither*. Ray, the middle-aged, reclusive narrator and his beloved dog, One Eye, are on the run from the authorities. One Eye attacked another dog and its owner and Ray fears his dog may be impounded. In the extract below, Ray is talking to One Eye.

We are driving, driving, driving.

Over hillslopes and humpback bridges, through loose chippings and potholes wide as children's paddling pools and deep as old people's graves. Past lavender hedges, betting shops, sports grounds. Past countless closed doors behind which are countless uncaring strangers. We are heading inland, keeping to the back roads as much as possible. You are looking out the rear window where the view is best, or perching on the passenger seat with your maggot nose pressed to the air vents. What do you smell? Fox spray and honeysuckle, pine martens and seven different kinds of sap? Riding in the car is like watching a never-ending reel at a wraparound cinema, complete with the surround-sound of engine putter, the piped scent of petrol fumes and passing countryside.

We are driving, driving, driving.

And every time the engine stops, you expect we've reached the end. But each stop is never an arrival, just another pause along the way. A snack, a walk, a smoke, a sleep, and off again. The car wavers onto the white lines and the cat's eyes bonk beneath our wheels. BONKbonk, BONKbonk, BONKbonk, and I wake to the red twigs of the dogwood shrubs clawing our paintwork. I expected it would be exciting; I expected that the freedom from routine was somehow greater than the freedom to determine your own routine. I wanted to get up in the morning and not know exactly what I was going to do that day. But now that I don't, it's terrifying. Now nothing can be assumed, now everything's ill-considered, and if I spend too long thinking it makes my eyes smart and molars throb. I tense myself into a stone and forget how to breathe. I list aloud all the things that are good and all the reasons I must go on. Glass pebbles are good, games of football on deserted strands, oil refineries by night, jumble shop windows, gingernuts, broken buoys, nicotine, fields of flowering rape. And I must go on because of you. Now it's okay; I can breathe again. And on we go. Is this how people cope, I wonder. Is this how everybody copes?



We are driving, driving, driving.

And the wraparound car screen is reeling off fields and fields and fields, of wheat and oats and barley which have all died now, and in death, turned to gold. Torn filaments of their gold blows to the ditches, sticks in the prickles, dangles and glitters like premature tinsel.

We are driving, driving, driving.

And the car is our house now, home. The boot is our attic. The loose chippings are our floorboards. The sunroof is our balcony. The back roads and hinterlands are our ceaselessly surging view.

The car bounces, rolls and jitters like a steel orb in a pinball machine, with no right way to go and no particular destination. We round an everlasting succession of hairpin bends, bump through ten thousand bottomless ruts. Every day we see abandoned traffic cones and signposts heralding road works which never materialise. Now the ditches are distended by blackberry brambles, ferns, nettles, fuchsia, knapweed, elderberries and rose hips, so overgrown they narrow the road to a single lane for travelling both directions. See how the hedge trimming tractor has left a trail of massacred vegetation in its wake. Flowers with their throats slit and berries chopped, popped.

Every dawn, we leave the car to walk, to follow your directionless route of indecipherable landmarks. Over a drumlin and a bog, past a saltwater lake and a shooting sanctuary, through a patch of magic mushrooms and a fairy circle. Now here's an alien thing which might be a lizard and might be a stranded newt. You lick its dead belly. What does it feel like? Like boiled, cooled leather, like licking your own tongue back again? You learn each new stopping spot detail by detail, by its symphony of smell, and never by its signpost. BUNRAFFY, the signposts say, DOWRASH, CREGGISH, LISFINNY.

They are mostly villages, the signposted places, some hardly even that. After several villages we stop at the sight of a post office. "Back in a minute," I tell you. I slide my savings book and driver's licence beneath the safety glass to a girl with an armload of copper bangles. I ask her how much I'm allowed to withdraw at once. She says "what?" three times before she hears me properly, and each time I repeat myself, I feel smaller and smaller and smaller. I drive from the village until we are between cow fields again.

A village becomes a town when somebody builds a supermarket, a library, a secondary school, a third or fourth or fifth pub, a retirement home.

And we are avoiding them, the towns. Here come the featureless bungalows, each with a couple of garden ornaments distributed about their neatly trimmed lawns. Now here's an electronic gate with a keypad mounted to a post. At the far end of the extensive driveway, see the unfinished palace. Naked plaster and a lake of mud where grass-seeds ought to have sprouted. Count the front-facing windows. There are no fewer than twelve, plus three dormers and a skylight.

In almost every village there's a shop, and almost every village shop is attached to a pub with a sign over the door bearing the full name of the original proprietor: JAMES O'SHEA, they say, JOHN T. MURPHY. The shelves are dusty. The merchandise is bizarrely organised. A box of powdered custard sits next to a can of engine oil, which sits next to a tin of marrowfat peas, which sits next to a tub of nappy powder. Now these are the only places we stop to shop. They never stock exactly what I think we want, but there's always something close enough to compromise.

And I like the cramped proportions. I like the cold and clammy air, the surplus of useless clutter; it puts me in mind of my father's house.

*This text has been adapted, for the purpose of assessment, without the copyright holder's prior consent.*

**N.B. Candidates may NOT answer Question A and Question B on the same text.**

**Questions A and B carry 50 marks each.**

### QUESTION A

- (i) Outline, in your own words, what is revealed about Ray's mental and emotional state in the above extract. (15)
- (ii) In your opinion, to what extent is the portrayal of contemporary Ireland in the above extract accurate or inaccurate? Give reasons for your answer. (15)
- (iii) Do you agree that elements of narrative and aesthetic language are used effectively to engage the reader in the above passage? Give reasons for your answer, supporting your views with reference to the elements of narrative and aesthetic language evident in the text. (20)

### QUESTION B

Your Transition Year class has decided to enter a film-making competition. Entries must be based on an extract from a novel and portray aspects of contemporary Irish life. Your class's entry is based on the above extract from Sara Baume's novel, *spill simmer falter wither*. Write the text for your class's **competition entry** in which you identify the elements in the above extract that you think make it suitable for filming, and outline the aspects of contemporary Irish life the passage portrays that you would like to capture in your film. (50)

## TEXT 3 – JOURNEY INTO SPACE

**This edited text is adapted from a speech delivered by President Barack Obama at the National Aeronautics and Space Administration (NASA), Kennedy Space Centre in Florida. In this extract he acknowledges the history, and outlines the future, of American space exploration.**



Little more than half a century ago in a remote and desolate region of what is now called Kazakhstan the Soviet Union launched Sputnik, the first artificial satellite to orbit the Earth. The Soviets, it was perceived, had taken the lead in a race for which we were not yet fully prepared. But we caught up very quickly. In the years that have followed, the space race inspired a generation of scientists and innovators. It has contributed to immeasurable technological advances that have improved our health and well-being, from satellite navigation to water purification, from aerospace manufacturing to medical imaging. On a personal note, I have been part of that generation so inspired by the space programme. One of my earliest memories is sitting on my grandfather's shoulders, waving a flag as astronauts arrived in Hawaii.

So today, I'd like to talk about the next chapter in this story. The challenges facing our space programme are different, and our imperatives for this programme are different, than in decades past. We're no longer racing against an adversary. We're no longer competing to achieve a singular goal like reaching the Moon. In fact, what was once a global competition has long since become a global collaboration. I am one hundred percent committed to the mission of NASA and its future. Because broadening our capabilities in space will continue to serve our society in ways that we can scarcely imagine. Because exploration will once more inspire wonder in a new generation – sparking passions and launching careers. And because, ultimately, if we fail to press forward in the pursuit of discovery, we are ceding our future and we are ceding that essential element of the American character.

We will start by increasing NASA's budget by \$6 billion over the next five years. We will ramp up robotic exploration of the solar system, including a probe of the Sun's atmosphere; new scouting missions to Mars and other destinations and an advanced telescope to follow Hubble, allowing us to peer deeper into the universe than ever before.

We will increase Earth-based observation to improve our understanding of our climate and our world – science that will garner tangible benefits, helping us to protect our environment for future generations. And we will extend the life of the International Space Station, while actually using it for its intended purpose: conducting advanced research that can help improve the daily lives of people here on Earth, as well as testing and improving upon our capabilities in space.

After decades of neglect, we will increase investment – right away – in other groundbreaking technologies that will allow astronauts to reach space sooner and more often, to travel farther and faster for less cost, and to live and work in space for longer periods more safely. That means tackling major scientific and technological challenges. How do we shield astronauts from radiation on longer missions? How do we harness resources on distant worlds? How do we supply spacecraft with energy needed for these far-reaching journeys? These are questions that we can answer and will answer. And these are the questions whose answers no doubt will reap untold benefits right here on Earth. We're not looking just to continue on the same path – we want to leap into the future; we want major breakthroughs; a transformative agenda for NASA.

Through our plan, we'll be sending many more astronauts to space over the next decade. By 2025, we expect new spacecraft designed for long journeys to allow us to begin the first ever crewed missions beyond the Moon into deep space. We'll start by sending astronauts to an asteroid for the first time in history. By the mid-2030s, I believe we can send humans to orbit

Mars and return them safely to Earth. And a landing on Mars will follow. And I expect to be around to see it.

Now, I understand that some believe that we should attempt a return to the surface of the Moon first, as previously planned. But I just have to say pretty bluntly here: we've been there before. There's a lot more of space to explore, and a lot more to learn when we do. I believe it's more important to ramp up our capabilities to reach a series of increasingly demanding targets and that's what this strategy does.

So this is the next chapter that we can write together here at NASA. We will partner with industry. We will invest in cutting-edge research and technology. We will set far-reaching milestones and provide the resources to reach those milestones. I know that some Americans have asked the question: why spend money on NASA at all? Why spend money solving problems in space when we don't lack for problems to solve here on the ground? And obviously our country is still reeling from the worst economic turmoil we've known in generations. But you and I know this is a false

choice. We have to fix our economy. But the space programme has fuelled jobs and entire industries. The space programme has improved our lives, advanced our society, strengthened our economy, and inspired generations of Americans. I have no doubt that NASA can continue to fulfil this role. This is exactly why it's so essential that we pursue a new course and that we revitalize NASA and its mission – not just with dollars, but with clear aims and a larger purpose.

Now, little more than forty years ago, astronauts descended the nine-rung ladder of the lunar module and allowed their feet to touch the dusty surface of Earth's only Moon. This was the culmination of a daring and perilous gambit – of an endeavour that pushed the boundaries of our knowledge, of our technological prowess, of our very capacity as human beings to solve problems. It wasn't just the greatest achievement in NASA's history – it was one of the greatest achievements in human history.

The question for us now is whether that was the beginning of something or the end of something. I choose to believe it was only the beginning.

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**N.B. Candidates may NOT answer Question A and Question B on the same text.**

**Questions A and B carry 50 marks each.**

### QUESTION A

- (i) Outline, in your own words, what President Obama reveals about the changing focus of America's space programme in the above speech. (15)
- (ii) In your opinion, what possible disadvantages could be associated with the ambitious space programme envisaged in the extract above? Give reasons for your answer. (15)
- (iii) Do you agree that elements of informative and persuasive language are used effectively in the above speech to win support for the envisaged space programme? Give reasons for your answer, supporting your views with reference to the elements of informative and persuasive language evident in the text. (20)

### QUESTION B

Imagine that you are an American citizen and you have just listened to President Obama's speech above. You are opposed to the amount of public money committed by the President for space exploration and decide to mount an online campaign against this expenditure. Write a **post for your blog** in which you give your reasons for opposing the spending of so much public money in this way, and propose how you think these public funds could be better spent. (50)

Write a composition on **any one** of the assignments that appear in **bold print** below.

Each composition carries 100 marks.

The composition assignments are intended to reflect language study in the areas of information, argument, persuasion, narration, and the aesthetic use of language.

1. In TEXT 3, President Obama reflects on the NASA Moon landing, describing it as one of “the greatest achievements in human history”.  
**Write a persuasive essay entitled, “The Three Greatest Achievements in Human History”.**
2. Mistaken identity is a feature of Shakespeare’s play, *The Comedy of Errors* in TEXT 1.  
**Write a short story in which mistaken identity is central to the plot.**
3. Sara Baume takes her readers on a journey through the countryside in her novel, *spill simmer falter wither*, featured in TEXT 2.  
**Write a descriptive essay in which you take your readers on an urban journey.**
4. The village shops in Sara Baume’s novel contain a “surplus of useless clutter”. (TEXT 2)  
**Write a personal essay in which you reflect on the “useless clutter” that is a feature of many aspects of our lives.**
5. In TEXT 1, Shakespeare’s characters encounter many adventures on their travels.  
**Write a speech, for a class debate for or against the motion: “Young people should travel and see the world before joining the workforce or furthering their education.”**
6. Much of the action in TEXT 2 takes place within the confines of Ray’s car.  
**Write a short story that centres on two characters and a car journey.**
7. In TEXT 3, President Obama refers to “the pursuit of discovery” as an essential element of the American character.  
**You are participating in a public speaking competition for second-level students. Write a speech, that can be serious or amusing or both, in which you describe what you see as the essential elements of the Irish character.**



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