

An Roinn Oideachais agus Eolaíochta

M.10

Leaving Certificate Examination, 1998

ENGLISH - ORDINARY LEVEL - PAPER II

Total Marks: 210

WEDNESDAY, 10 JUNE - AFTERNOON, 2.00 - 5.00

All three sections of this paper

(Drama, Poetry, and Fiction) must be attempted.

Candidates are advised -

- (a) to note carefully the choice of questions available in each section;
 - (b) to spend no more than ten minutes deciding which question or set of questions they will answer in any one section;
 - (c) to ensure that they write their answers clearly and to the point.
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I. DRAMA - (70 Marks)

Candidates must answer on one play only, A or B or C.

A.

OTHELLO : Act III, Scene IV

Desdemona

Where should I lose that handkerchief, Emilia?

Emilia

I know not, madam.

Desdemona

Believe me, I had rather lose my purse
Full of crusadoes: and but my noble Moor
Is true of mind, and made of no such baseness
As jealous creatures are, it were enough
To put him to ill thinking.

Emilia

Is he not jealous?

Desdemona

Who, he? I think the sun where he was born
Drew all such humours from him.

Enter Othello

Emilia

Look, where he comes.

Desdemona

I will not leave him now till Cassio
Be called to him. How is't with you, my lord?

Othello

Well, my good lady: [*Aside*] O, hardness to dissemble!
How do you do, Desdemona?

Desdemona

Well, my good lord.

Othello

Give me your hand; this hand is moist, my lady.

Desdemona

It yet has felt no age, nor known no sorrow.

Othello

This argues fruitfulness, and liberal heart;
Hot, hot, and moist, this hand of yours requires
A sequester from liberty; fasting and praying,
Much castigation, exercise devout;
For here's a young and sweating devil here,
That commonly rebels: 'tis a good hand,
A frank one.

Desdemona

You may indeed say so,

For 'twas that hand that gave away my heart.

Othello

A liberal hand; the hearts of old gave hands,
But our new heraldry is hands, not hearts.

Desdemona

I cannot speak of this; come, come, your promise.

Othello

What promise, chuck?

Desdemona

I have sent to bid Cassio come speak with you.

Othello

I have a salt and sullen rheum offends me,
Lend me thy handkerchief.

Desdemona: Here, my lord.

Othello: That which I gave you.

Desdemona: I have it not about me.

Othello: Not?

Desdemona: No, faith, my lord.

Othello

That's a fault: that handkerchief

Did an Egyptian to my mother give,
She was a charmer, and could almost read
The thoughts of people; she told her, while she kept it
'Twould make her amiable, and subdue my father
Entirely to her love: but if she lost it,
Or made a gift of it, my father's eye
Should hold her loathly, and his spirits should hunt

After new fancies: she dying, gave it me,
And bid me, when my fate would have me wive,
To give it her; I did so, and take heed on 't,
Make it a darling, like your precious eye,
To lose, or give 't away, were such perdition
As nothing else could match.

Desdemona

Is 't possible?

Othello

'Tis true, there's magic in the web of it;
A sibyl, that had number'd in the world
The sun to course two hundred compasses,
In her prophetic fury sew'd the work;
The worms were hallow'd that did breed the silk,
And it was dyed in mummy, which the skilful
Conserve of maidens' hearts.

Desdemona

I' faith, is 't true?

Othello

Most veritable, therefore look to 't well.

Desdemona

Then would to God that I had never seen it!

Othello

Ha, wherefore?

Desdemona

Why do you speak so startingly and rash?

Othello

Is 't lost? Is 't gone? Speak, is it out o' the way?

Desdemona

Heaven bless us!

Othello

Say you?

Desdemona

It is not lost, but what an if it were?

Othello

Ha!

Desdemona

I say it is not lost.

Othello

Fetch't let me see't!

Desdemona

Why, so I can sir, but I will not now,
This is a trick, to put me from my suit,
I pray let Cassio be receiv'd again.

Othello

Fetch me that handkerchief, my mind misgives.

Desdemona

Come, come,

You'll never meet a more sufficient man.

Othello

The handkerchief!

Desdemona

I pray, talk me of Cassio.

Othello

The handkerchief!

Desdemona

A man that all his time

Hath founded his good fortunes on your love,
Shar'd dangers with you,-

Othello: The handkerchief!

Desdemona

I' faith, you are to blame.

Othello: Zounds!

Emilia

Is not this man jealous?

SHAKESPEARE

[Exit.]

Having read the above extract, answer **one** of the following questions **1 or 2 or 3**.

1. (a) What does Othello reveal about himself in this extract? Support your answer by reference. (30)
(b) Outline what has occurred prior to this scene which has caused Othello to behave as he does in this extract. (40)

2. (a) What evidence is there in this extract to support the view that Desdemona is not aware that Othello has changed in his attitude towards her? In your answer you should refer closely to the extract. (30)
(b) In this extract, Desdemona reveals herself as a complete innocent. Does what you know about her elsewhere in the play support this impression? Support your answer by reference. (40)

3. In the above extract, Desdemona is attempting to have Cassio restored to the position of Lieutenant. From your knowledge of the character of Cassio, do you think him worthy or unworthy of Desdemona's efforts on his behalf? You should support the points you make with reference to the play as a whole. (70)

JIM: Somebody - ought to -
Ought to - kiss you, Laura!
His hand slips slowly up her arm to her shoulder.
Music swells tumultuously.
He suddenly turns her about and kisses her on the lips.
When he releases her, LAURA sinks on the sofa with a bright, dazed look.
JIM backs away and fishes in his pocket for a cigarette.
Legend on screen: 'Souvenir.'
Stumble-john!
He lights the cigarette, avoiding her look.
There is a peal of girlish laughter from AMANDA in the kitchen.
LAURA slowly raises and opens her hand. It still contains the little broken glass animal. She looks at it with a tender, bewildered expression.
Stumble-john!
I shouldn't have done that - That was way off the beam.
You don't smoke, do you?
She looks up, smiling, not hearing the question.
He sits beside her a little gingerly. She looks at him speechlessly - waiting.
He coughs decorously and moves a little farther aside as he considers the situation and senses her feelings, dimly, with perturbation. Gently.
Would you - care for a - mint?
She doesn't seem to hear him but her look grows brighter even.
Peppermint - Life-Saver?
My pocket's a regular drug store - wherever I go...
He pops a mint in his mouth. Then gulps and decides to make a clean breast of it. He speaks slowly and gingerly.
Laura, you know, if I had a sister like you, I'd do the same thing as Tom. I'd bring out fellows and - introduce her to them. The right type of boys of a type to - appreciate her. Only - well - he made a mistake about me.
Maybe I've got no call to be saying this. That 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 had better explain the situation in case you - misunderstand it and - hurt your feelings....
Pause.
Slowly, very slowly, LAURA's look changes, her eyes returning slowly from his to the ornament in her palm.

AMANDA utters another gay laugh in the kitchen.

LAURA (faintly): You - won't - call again?

JIM: No, Laura, I can't.

He rises from the sofa.

As I was just explaining, I've - got strings on me.

Laura, I've - been going steady!

I go out all of the time with a girl named Betty. She's a home-girl like you, and Catholic, and Irish, and in a great many ways we - get along fine.

I met her last summer on a moonlight boat trip up the river to Alton, on the *Majestic*.

Well - right away from the start it was - love!

Legend: Love!

LAURA sways slightly forward and grips the arm of the sofa. He fails to notice, now enrapt in his own comfortable being.

Being in love has made a new man of me!

Leaning stiffly forward, clutching the arm of the sofa, LAURA struggles visibly with her storm. But JIM is oblivious, she is a long way off.

The power of love is really pretty tremendous!

Love is something that - changes the whole world, Laura!

The storm abates a little and LAURA leans back. He notices her again.

It happened that Betty's aunt took sick, she got a wire and 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.

Huh - I'm a stumble-john!

He flops back on the sofa.

The holy candles in the altar of LAURA's face have been snuffed out.

There is a look of almost infinite desolation.

JIM glances at her uneasily.

I wish that you would - say something. *(She bites her lip which was trembling and then bravely smiles. She opens her hand again on the broken glass ornament. Then she gently takes his hand and raises it level with her own. She carefully places the unicorn in the palm of his hand, then pushes his fingers closed upon it.)* What are you - doing that for? You want me to have him? - Laura? *(She nods.)* What for?

LAURA: A - souvenir...

She rises unsteadily and crouches beside the victrola to wind it up.

Legend on screen: 'Things have a way of turning out so badly!'

Or image: 'Gentleman caller waving good-bye! - gaily.'

WILLIAMS

Having read the above extract, answer one of the following questions 1 or 2 or 3.

1. (a) What impression of Jim do you get from the above extract? Support your answer with references from the passage. (30)
- (b) Describe the changes in Laura's attitude to Jim from the time that she learns that a gentleman is going to call, until the time he leaves at the end of the extract. (40)
2. (a) Do you agree with the view that intense emotions are displayed by Jim and Laura in the above extract? Support your answer by reference. (30)
- (b) Discuss the appropriateness of the title of this play (*The Glass Menagerie*). (40)
3. "All the members of the Wingfield family live in their own worlds of dreams and memories rather than in the real world". Discuss how true this statement is in relation to two members of the Wingfield family. (70)

C.**Juno and the Paycock: Act III**

Mrs. Boyle. Oh, it's thue, then; it's Johnny, it's me son, me own son!

Mary. Oh, it's thue, it's thue, what Jerry Devine says- there isn't a God, there isn't a God; if there was He wouldn't let these things happen!

Mrs. Boyle. Mary, Mary, you mustn't say them things. We'll want all the help we can get from God an' His Blessed Mother now! These things have nothin' to do with the Will o' God. Ah, what can God do agen the stupidity o' men!

Mrs. Madigan. The polis want you to go with them to the hospital to see the poor body-they're waitin' below.

Mrs. Boyle. We'll go. Come, Mary, an' we'll never come back here agen. Let your father furrage for himself now; I've done all I could an' it was all no use-he'll be hopeless till the end of his days. I've got a little room in me sither's where we'll stop till your throuble is over, an' then we'll work together for the sake of the baby.

Mary. My poor little child that'll have no father!

Mrs. Boyle. It'll have what's far betther-it'll have two mothers.

A Rough Voice shouting from Below. Are yous goin' to keep us waitin' for yous all night?

Mrs. Madigan (*going to the door, and shouting down*). Take your hour, there, take your hour! If yous are in such a hurry, skip off, then, for nobody wants you here-if they did yous wouldn't be found. For you're the same as yous were undher the British Government-never where yous are wanted! As far as I can see, the Polis as Polis, in this city, is Null an' Void!

Mrs. Boyle. We'll go, Mary, we'll go; you to see your poor dead brother, an' me to see me poor dead son!

Mary. I dhread it, mother, I dhread it!

Mrs. Boyle. I forgot, Mary, I forgot; your poor oul' selfish mother was only thinkin' of herself. No, no, you mustn't come-it wouldn't be good for you. You go on to me sither's an' I'll face th' ordeal meself. Maybe I didn't feel sorry enough for Mrs. Tancred when her poor son was found as Johnny's been found now-because he was a Die-hard! Ah, why didn't I remember then that he wasn't a Die-hard or a Stater, but only a poor dead son! It's well I remembered all that she said-an' it's my turn to say it now: What was the pain I suffered, Johnny, bringin' you into the world to carry you to your cradle, to the pains I'll suffer carryin' you out o' the world to bring you to your grave! Mother o' God, Mother o' God, have pity on us all! Blessed Virgin, where were you when me darlin' son was riddled with bullets, when me darlin' son was riddled with bullets? Sacred Heart o' Jesus, take away our hearts o' stone, and give us hearts o' flesh! Take away this murdherin' hate, an' give us Thine own eternal love!

[They all go slowly out.

[There is a pause; then a sound of shuffling steps on the stairs outside. The door opens and Boyle and Joxer, both of them very drunk, enter.

Boyle. I'm able to go no farther.... Two polis, ey...what were they doin' here, I wondher?...Up to no good, anyhow...an' Juno an' that lovely daughter o' mine with them. (*Taking a sixpence from his pocket and looking at it*) Wan single, solithary tanner left out of all I borreyed...(*He lets it fall.*) The last o' the Mohicans....The blinds is down, Joxer, the blinds is down!

O'CASEY

Having read the above extract, answer one of the following questions 1 or 2 or 3.

1. (a) What do we learn about Juno from the above extract? Support your answer by reference. (30)
- (b) "Throughout the play, Captain Boyle is shown to be a selfish and uncaring husband and father". Discuss this statement, supporting your answer by reference. (40)

2. (a) Shortly before this extract, the final meeting took place between Jerry Devine and Mary in her home. What do we learn from that meeting about (i) the character of Mary and (ii) the character of Jerry? (30)
- (b) "Both Mary and her brother, Johnny, were victims of circumstances over which they had no control". Discuss this statement, supporting your answer by reference. (40)

3. "Poverty, Nationalism and Religion are major themes of *Juno and the Paycock*". Discuss this statement in relation to any two of the above mentioned themes. (70)

II. POETRY – (70 Marks)

Answer A or B or C.

A.

A Hymn to God the Father

Wilt Thou forgive that sin where I begun,
Which was my sin, though it were done before?
Wilt Thou forgive that sin, through which I run,
And do run still, though still I do deplore?
When Thou hast done, Thou hast not done,
For I have more. 5

Wilt Thou forgive that sin which I have won
Others to sin, and made my sin their door?
Wilt Thou forgive that sin which I did shun
A year or two, but wallowed in a score? 10
When Thou hast done, Thou hast not done.
For I have more.

I have a sin of fear, that when I have spun
My last thread, I shall perish on the shore;
But swear by Thyself, that at my death thy Son
Shall shine as he shines now, and heretofore: 15
And, having done that, Thou hast done;
I fear no more.

DONNE

1. (i) What are the sins for which Donne asks forgiveness in stanzas 1 and 2? (15)
- (ii) From your reading of the poem as a whole, what, in your opinion, is the sin about which he is most concerned? (10)
2. What, in your view, is the effect created by the repetition of words and phrases in the poem? In your answer you should identify the words and phrases which are repeated and which you choose to discuss. (25)
3. Answer one of the following:
 - (a) What image of God is conveyed by the poet in this poem? Support your answer by reference. (20)
 - (b) Compare this poem with either *The Good-Morrow* or *The Anniversary* from the point of view of theme and treatment of theme. (20)
 - (c) Do you think the poet is sincere in his asking God for forgiveness in this poem? Support your answer by reference. (20)

B. Because I could not stop for Death

Because I could not stop for Death-
He kindly stopped for me-
The Carriage held but just Ourselves-
And Immortality.

We slowly drove-He knew no haste
And I had put away
My labor and my leisure too,
For His Civility-

We passed the School, where Children strove
At Recess-in the Ring-
We passed the Fields of Gazing Grain-
We passed the Setting Sun-

Or rather-He passed us-
The Dews drew quivering and chill-
For only Gossamer, my Gown-
My Tippet-only Tulle-

We paused before a House that seemed
A Swelling of the Ground-
The Roof was scarcely visible-
The Cornice-in the Ground-

Since then-'tis Centuries-and yet
Feels shorter than the Day
I first surmised the Horses Heads
Were toward Eternity-

I felt a Funeral, in my Brain

I felt a Funeral, in my Brain,
And Mourners to and fro
Kept treading-treading-till it seemed
That Sense was breaking through-

And when they all were seated,
A Service, like a Drum- 5
Kept beating-beating-till I thought
My Mind was going numb-

And then I heard them lift a Box
And creak across my Soul 10
With those same Boots of Lead, again,
Then Space-began to toll,

As all the Heavens were a Bell,
And Being, but an Ear,
And I, and Silence, some strange Race 15
Wrecked, solitary, here-

And then a Plank in Reason, broke,
And I dropped down, and down-
And hit a World, at every plunge,
And Finished knowing-then- 20

DICKINSON

1. Outline the development of the poet's thoughts in either *Because I could not stop for Death* or in *I felt a Funeral, in my Brain*. (25)
2. What characteristics of the poetry of Emily Dickinson are evident in the above poems? (25)
3. Answer one of the following:
 - (a) Is the mood of *Because I could not stop for Death* similar to that of *I felt a Funeral, in my Brain*? Support your answer by reference to both poems. (20)
 - (b) Describe the character of Death as it is revealed in the poem *Because I could not stop for Death*. (20)
 - (c) Choose one stanza from each of the two poems above where the imagery appeals to you. Identify the stanzas and say why you like the imagery in each of them. (20)

C.**The Lost Heifer**

When the black herds of the rain were grazing
In the gap of the pure cold wind
And the watery hazes of the hazel
Brought her into my mind,
I thought of the last honey by the water 5
That no hive can find.

Brightness was drenching through the branches
When she wandered again,
Turning the silver out of dark grasses
Where the skylark had lain, 10
And her voice coming softly over the meadow
Was the mist becoming rain.

CLARKE

1. What, in your opinion, does "The Lost Heifer" represent in this poem? Justify your answer by tracing the development of this image through the poem. (25)
2. How does the poet create the impression of an Irish landscape in this poem? Support your answer by reference to the poem. (25)
3. Answer one of the following:
 - (a) What, in your opinion, is the predominant mood of this poem? How is this mood created? Support your answer by reference. (20)
 - (b) Point out **two** good examples of Clarke's descriptive power in this poem. Justify your choice in each case. (20)
 - (c) Do you think that this poem is similar to any of the other poems by Clarke on your course? Justify your answer by reference. (20)

III. Fiction – (70 Marks)

Candidates must answer any two of the four questions on *Silas Marner* or one of the two questions on the modern novel.

A. Silas Marner.

There was one person, as you will believe, who watched with keener though more hidden interest than any other, the prosperous growth of Eppie under the weaver's care. He dared not do anything that would imply a stronger interest in a poor man's adopted child than could be expected from the kindness of the young Squire, when a chance meeting suggested a little present to a simple old fellow whom others noticed with goodwill; but he told himself that the time would come when he might do something towards furthering the welfare of his daughter without incurring suspicion. Was he very uneasy in the meantime at his inability to give his daughter her birthright? I cannot say that he was. The child was being taken care of, and would very likely be happy, as people in humble stations often were - happier, perhaps, than those who are brought up in luxury.

That famous ring that pricked its owner when he forgot duty and followed desire - I wonder if it pricked very hard when he set out on the chase, or whether it pricked but lightly then, and only pierced to the quick when the chase had long been ended, and hope, folding her wings, looked backward and became regret?

Godfrey Cass's cheek and eye were brighter than ever now. He was so undivided in his aims, that he seemed like a man of firmness. No Dunsey had come back: people had made up their minds that he was gone for a soldier, or gone 'out of the country', and no one cared to be specific in their inquiries on a subject delicate to a respectable family. Godfrey had ceased to see the shadow of Dunsey across his path; and the path now lay straight forward to the accomplishment of his best, longest-cherished wishes. Everybody said Mr Godfrey had taken the right turn; and it was pretty clear what would be the end of things, for there were not many days in the week that he was not seen riding to the Warrens. Godfrey himself, when he was asked jocosely if the day had been fixed, smiled with the pleasant consciousness of a lover who could say 'yes' if he liked. He felt a reformed man, delivered from temptation; and the vision of his future life seemed to him as a promised land for which he had no cause to fight. He saw himself with all his happiness centred on his own hearth, while Nancy would smile on him as he played with the children.

And that other child, not on the hearth - he would not forget it; he would see that it was well provided for. That was a father's duty.

ELIOT

Ch. 15, pp. 191 - 192. Penguin Ed.

Having read this extract answer any two of the following questions 1, 2, 3, 4.

1. (a) In this, the concluding chapter of Part One of the novel, what two problems seem to be solved for Godfrey Cass? (15)
- (b) How do these two problems return to haunt him in Part Two of the novel? (20)
2. (a) What are the main character differences between Nancy Lammeter and Godfrey Cass? Refer to the novel as a whole in support of your answer. (15)
- (b) Trace the development of the relationship between Nancy and Godfrey in the course of the novel. (20)
3. "The child was being taken care of, and would very likely be happy, as people in humble stations often were - happier, perhaps, than those who are brought up in luxury."
Discuss the truth of this statement, in relation to (i) Eppie's upbringing by Silas and (ii) the Winthrop family. (35)
4. What do we learn from the novel *Silas Marner* about the life of the gentry and about the life of the 'ordinary' people at the time in which the novel is set?
Support your answer by reference. (35)

B.

The Modern Novel

Answer question 1 or question 2.

(N.B. - In answering either of the following questions you may not take *Silas Marner* as a modern novel.)

1. "The modern novelist very often highlights how isolated an individual can be, even when that individual is in the middle of a group or a society".

In the light of this statement, choose a character from one of the modern novels on your course and -

- (i) Explain why the character you have chosen is isolated from other people. (35)
- (ii) Outline the effect which this isolation has on the character. (35)

OR

2. Many modern novels deal with major issues in life - politics, violence, ambition, love, hate, betrayal.

- (a) Choose a modern novel on your course and show how one of the above issues is of major importance in that novel. (35)
- (b) Explain how the issue you have chosen in (a) above affects the life of one significant character in this novel. (35)