

An Roinn Oideachais agus Eolaíochta
Leaving Certificate Examination, 2002

English - Higher Level - Paper 2

Total Marks: 200

Wednesday, 5th June – Afternoon, 1.30 – 4.50

Candidates must attempt the following:-

- **ONE** question from SECTION I – The Single Text
- **ONE** question from SECTION II – The Comparative Study
- **THE QUESTIONS** on the Unseen Poem from SECTION III – Poetry
- **ONE** question on Prescribed Poetry from SECTION III – Poetry

N.B. Candidates must answer on Shakespearean Drama.

They may do so in SECTION I, The Single Text (*King Lear, Hamlet*)

Or in SECTION II, The Comparative Study (*Hamlet, Henry V, King Lear, Othello*)

INDEX OF SINGLE TEXTS

Jane Eyre	– Page 2
Great Expectations	– Page 2
Far From the Madding Crowd	– Page 2
King Lear	– Page 3
Hamlet	– Page 3
Antigone	– Page 3

SECTION I

THE SINGLE TEXT (60 marks)

Candidates must answer **one** question from this section (A – F).

A JANE EYRE – Charlotte Brontë

- (i) “While many of the situations that Jane finds herself in are sad and pitiful, she responds to them with strength and independence.”

Discuss this statement, supporting your answer by reference to the novel.

OR

- (ii) “In the novel, *Jane Eyre*, we meet characters who show us the best and the worst in human nature.”

Write a response to this statement, supporting your answer by reference to the novel.

B GREAT EXPECTATIONS – Charles Dickens

- (i) “The course of the relationship between Pip and Estella makes for wonderful reading.”

What is your view of this statement? Refer to the novel in your answer.

OR

- (ii) “In *Great Expectations*, Dickens brilliantly describes a world full of cruelty and inequality.”

Discuss this assessment of *Great Expectations*. Support your answer by reference to the novel.

C FAR FROM THE MADDING CROWD – Thomas Hardy

- (i) “Of all the characters (both male and female) we meet in the novel, Gabriel Oak is the real hero.”

Write a response to this statement supporting it by reference to the novel, *Far From the Madding Crowd*.

OR

- (ii) “In *Far from the Madding Crowd*, Hardy shows he is a superb storyteller who invents fascinating characters and colourful incidents.”

Discuss this statement, supporting the points you make by reference to the novel.

D KING LEAR – William Shakespeare

- (i) “Powerful images heighten our experience of the play, *King Lear*.”

Write your response to this statement. Textual support may include reference to a particular performance you have seen of the play.

OR

- (ii) “Cordelia plays a very important role in the play, *King Lear*.”

Discuss this view of Cordelia, supporting your answer by reference to the play.

E HAMLET – William Shakespeare

- (i) “The appeal of Shakespeare’s *Hamlet* lies primarily in the complex nature of the play’s central character, Hamlet.”

To what extent would you agree with the above statement? Support your view by reference to the play.

OR

- (ii) What is your view of the importance of **either** Gertrude **or** Ophelia in Shakespeare’s play, *Hamlet*?

Support the points you make by reference to the play.

F ANTIGONE – Sophocles

- (i) “Creon’s unwilling journey from pride and power towards humiliation and weakness leaves him utterly devastated.”

Discuss this view of Creon’s journey, supporting your points by reference to the play, *Antigone*.

OR

- (ii) “The play, *Antigone*, is a tragic struggle between conflicting rights.”

Write a response to this statement, supporting your answer by reference to the play, *Antigone*.

SECTION II

THE COMPARATIVE STUDY (70 marks)

Candidates must answer **one** question from **either** A – Theme or Issue **or** B – The Cultural Context.

In your answer you may not use the text you have answered on in **SECTION I** – The Single Text.

N.B. The questions use the word **text** to refer to all the different kinds of texts available for study on this course, i.e. novel, play, short story, autobiography, biography, travel, and film. The questions use the word **author** to refer to novelists, playwrights, writers in all genre, and film-directors.

A THEME OR ISSUE

1. “A theme or issue explored in a group of narrative texts can offer us valuable insights into life.”

Compare the texts you have studied in your comparative course in the light of the above statement. Your discussion must focus on **one** theme or issue. Support the comparisons you make by reference to the texts. (70)

OR

2. (a) Compare the treatment of a theme or issue in **two** of the texts you have studied as part of your comparative course. Support the comparisons you make by reference to the texts. (40)
- (b) Discuss the treatment of **the same theme or issue** in a third text in the light of your answer to part (a) above. (30)

B THE CULTURAL CONTEXT

1. “A narrative text creates its own unique world in which the reader can share.”

Write a response to the above statement in which you compare the texts you have studied as part of your comparative course. Support the comparisons you make by reference to the texts. (70)

OR

2. (a) What is your understanding of the term Cultural Context in relation to any **one** of the texts in your comparative course? Support your view by reference to **at least one** key moment from your chosen text. (30)
- (b) Compare **two other texts** from your comparative course in the light of your understanding of the term Cultural Context as you have discussed it in part (a) above. Support the comparisons you make by reference to **at least one** key moment from each of these two texts. (40)

SECTION III

POETRY (70 marks)

Candidates must answer **A** – Unseen Poem **and B** – Prescribed Poetry.

A UNSEEN POEM (20 marks)

Answer questions **1 and 2**.

The poet, Thomas McCarthy, reflects upon the introduction of the euro.

Read the poem at least twice and then answer the questions that follow it.

THE EURO

I've seen the first photograph of the new Euro
in a shop-window in Patrick Street.

Rather than anything that belongs to the future,
it reminds me of the orange ten-shilling note

of my childhood: an orange note
that held the promise of so much happiness.

With a ten-shilling note you could buy
almost anything in Mansfield's shop;

you could take the boat and train to Wembley;
you could secure a bicycle for Christmas
all the way back from the month of September.

I wonder if a boy like myself will think
of a ten-Euro note as something promising –
Though paper money, now, can hardly mean the same

as it did to me, a child of coins.
Somewhere, perhaps in a provincial European city,
in Bologna, maybe, or Antwerp or Nantes,

there is a small boy of ten – a child of coins –
for whom the Euro will come
like a sudden ache of optimism, a sunbeam

to illuminate the cleared path ahead.

I have high hopes for that boy. I honour him.

1. What impact does the first sighting of the new euro make upon the poet?
Support your answer by reference to the poem. (10)
2. How well, in your view, does the poem capture the sense of excitement and hope that the introduction of the euro could hold for “a small boy of ten”? Illustrate your answer by reference to the language of the poem. (10)

B PRESCRIBED POETRY (50 marks)

Candidates must answer **one** of the following questions (**1 – 4**).

- 1.** “The poetry of Elizabeth Bishop appeals to the modern reader for many reasons.”

Write an essay in which you outline the reasons why poems by Elizabeth Bishop have this appeal.

- 2.** Write a personal response to the poetry of Eavan Boland.

Support the points you make by reference to the poetry of Boland that you have studied.

- 3.** Imagine you have invited Michael Longley to give a reading of his poems to your class or group. What poems would you ask him to read and why do you think they would appeal to your fellow students?

- 4.** “Choosing Shakespeare’s Sonnets.”

Imagine your task is to make a small collection of sonnets by William Shakespeare from those that are on your course. Write an introduction to the poems that you would choose to include.