



Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2007

English - Ordinary Level - Paper 2

Total Marks: 200

Wednesday, 6 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
- The questions on **ONE** of the Prescribed Poems from SECTION III – Poetry

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SECTION I

THE SINGLE TEXT (60 MARKS)

Candidates must answer on **ONE** text (A – I).

A PRIDE AND PREJUDICE – Jane Austen

Answer **all** of the questions.

1. (a) Why does Charlotte Lucas agree to marry Mr Collins? (10)
- (b) From your reading of the novel, do you think that Charlotte is happy in her marriage to Mr Collins? Explain your answer. (10)
2. Describe the part played by Mr Darcy in saving Lydia from disgrace and poverty after she had eloped with Mr Wickham. (10)
3. Answer **ONE** of the following: [Each part carries 30 marks]
 - (i) Letters are an important source of information in *Pride and Prejudice*. Imagine you are a guest of Lady Catherine de Bourgh. Write a letter to a friend, describing the time you spent there and the people you met.

OR

- (ii) Choose **one** of the following statements and write on it based on your knowledge of the novel:
 - *I would prefer to live in the world of the present moment than in the world of Pride and Prejudice because...*
 - *I think it is a boring world in which very little happens...*
- OR**
- (iii) A student said: “*Mr Darcy is a far more interesting man than Mr Bingley.*” If you were to choose one of these men as your friend, which one would it be? Explain your answer with reference to the novel.

B WUTHERING HEIGHTS – Emily Brontë

Answer **all** of the questions.

1. (a) Do you like or dislike the character of Nelly Dean, the narrator of most of the story? Explain your answer. (10)
- (b) Based on your knowledge of the novel, describe the type of person you imagine Joseph to be. (10)
2. Did you feel sorrow at the death and burial of Heathcliff? Explain your answer. (10)

B (Continued)

3. Answer **ONE** of the following: [Each part carries 30 marks]

- (i) A reader once said: “*Wuthering Heights* is the greatest love story in English literature.”
Write the talk you would give to your fellow students agreeing **or** disagreeing with the above statement.

OR

- (ii) You have been a guest of Catherine and Edgar Linton at Thrushcross Grange for a week. Write a letter to your friend describing your experiences while staying there.

OR

- (iii) Describe the relationship between **any two** characters in the novel. Discuss how this relationship develops as the novel progresses.

C THE POISONWOOD BIBLE – Barbara Kingsolver

Answer **all** of the questions.

1. (a) Why, in your opinion, does Nathan Price fail in his mission to the Africans? (10)
(b) “Nathan Price treats his wife Orleana very badly.” Would you agree? Explain your answer. (10)
2. What episode in the novel, in your opinion, is the most frightening? Describe it. (10)

3. Answer **ONE** of the following: [Each part carries 30 marks]

- (i) “*The Things We Didn’t Know*” is the heading of one of the sections in the novel.
Write the talk you might give describing some of the interesting things you learned about African society, as a result of reading the novel.
Your talk should be based on African society as it is described in the novel.

OR

- (ii) “For the members of the Price family, the difficulties of living in Africa were too great.”
Would you agree or disagree with this statement in the case of any **one** of the family members?

OR

- (iii) Write a diary entry where **one** of the Price sisters describes her life **after** the family left Kilanga.

D A MOMENT OF WAR – Laurie Lee

Answer **all** of the questions.

1. (a) Laurie Lee was arrested a number of times because he was suspected of being a spy, or a deserter. From your reading of the book, which occasion do you think was the most frightening for him? (10)
- (b) Describe how Laurie Lee got out of prison and out of Spain at the end of the book. (10)
2. Do you think Laurie Lee contributed anything to the Republican side in the Spanish Civil War? Explain your answer. (10)
3. Answer **ONE** of the following: [Each part carries 30 marks]
 - (i) *“Was this then what I’d come for, and all my journey had meant – to smudge out the life of an unknown young man in a blur of panic which in no way could affect victory or defeat?”*

Explain what you think this statement, towards the end of the book, tells us of the author’s feelings about his contribution to the Republican side in the Spanish Civil War.

OR

- (ii) Imagine you are Laurie Lee, in prison in Barcelona, expecting to be executed because you are suspected of being a spy. Based on your knowledge of the book, write the thoughts going through your head while you await execution.

OR

- (iii) Which **one** of the following features of the book was more successful in holding your attention?
 - The conditions under which the International Brigade lived.
 - The people whom Laurie Lee met.

Support your answer with references to the book.

E DEATH OF A SALESMAN – Arthur Miller

Answer **all** of the questions.

1. (a) Do you like or dislike Ben, Willy’s brother? Explain your answer. (10)
- (b) Willy tells Howard Wagner the story of Dave Singleman, the eighty-five-year-old salesman. Do you think that Willy was right to admire Dave Singleman so much? Explain your answer. (10)
2. In Act 1, Happy describes his idea of a suitable wife:
“Somebody with character, with resistance! Like mom, y’know...”
Do you think this is an accurate description of Linda? Explain your answer. (10)

E (Continued)

3. Answer **ONE** of the following: [Each part carries 30 marks]

- (i) Biff claims, in the fight with his father at the end of the play:
“*We never told the truth for ten minutes in this house.*”

Do you think that Biff is correct in saying this?
Support the points you make with reference to the play.

OR

- (ii) Imagine that, before his death, Willy left a letter addressed to his family explaining his actions.
Write that letter.

OR

- (iii) You are making a film of the final scene of the play – *Requiem* – the funeral of Willy.
Suggest the methods you would use to create the atmosphere of the occasion.
You may include some of the following: weather, location, the conduct of the people attending the funeral, sound-effects, etc.

F **JUNO AND THE PAYCOCK** – Sean O’Casey

Answer **all** of the questions.

1. (a) What are Jerry Devine and Mary arguing about in Act I? (10)
- (b) In Act 2, Captain Boyle states that Charles Bentham and Jerry Devine are “*a pain in the face*”.
Do you think this is a fair comment on **either** of these two men?
Explain your answer. (10)

2. “What happens to Mary is worse than what happens to Johnny.” Do you agree with this statement? Explain your answer. (10)

3. Answer **ONE** of the following: [Each part carries 30 marks]

- (i) Imagine that you are Mary, at the end of the play. Write **two** diary entries revealing your attitude to Charles Bentham.

OR

- (ii) Write a review of *Juno and the Paycock* in which you advise your readers to attend or not to attend a performance of the play.

OR

- (iii) “In the play *Juno and the Paycock* the women are the ones who offer us most hope for the future.”
Discuss this view in the light of your knowledge of the play.



G MACBETH – William Shakespeare

Answer **all** of the questions.

1. (a) In Act 2, scene 3, Macduff discovers Duncan's body. Describe Macbeth's reaction to this event. (10)
- (b) Why, in your opinion, does Macbeth decide to murder Banquo? (10)
2. Do you feel pity for Lady Macbeth in the sleepwalking scene in Act 5? Explain your answer. (10)
3. Answer **ONE** of the following: [Each part carries 30 marks]
 - (i) "Although Macbeth is guilty of many evil deeds, he is a brave man." Would you agree with this opinion of Macbeth? Give reasons for your answer based on your knowledge of the play.

OR

- (ii) You have been invited to play the part of a character in your school's production of the play *Macbeth*. Describe the qualities of your chosen character which you would wish to make clear to your audience. Support your answer with reference to the text.

OR

- (iii) Macbeth has been arrested for the murder of Duncan. You are to make a speech **either** defending **or** prosecuting him at his trial. Write the speech you would make.

H A SLIPPING-DOWN LIFE – Anne Tyler

Answer **all** of the questions.

1. (a) Describe an important event in the life of Evie. (10)
- (b) Do you think that Evie was right to marry Drum Casey? Explain your answer. (10)
2. Would you like to have Evie's father, Sam, as your father? Explain your answer. (10)
3. Answer **ONE** of the following: [Each part carries 30 marks]
 - (i) You have attended a session at the *Unicorn*. Write a review of the occasion for the entertainment section of your local newspaper.

You may consider some or all of the following prompts in your response:

- The atmosphere
- The type of people attending
- The bands/soloists
- Evie's presence
- Drum Casey's performance

OR

H (Continued)

- (ii) “Drum Casey is a totally selfish person. Only his own concerns matter to him.”
Do you agree with this statement? Give reasons for your answer, based on your knowledge of the novel.

OR

- (iii) Write a piece about the novel using **one** of the following statements as your starting point:
- *It portrays teenagers in a very realistic way because...*
 - *The world of the novel is similar to or different from the society in which I live because...*

I THE IMPORTANCE OF BEING EARNEST – Oscar Wilde

Answer **all** of the questions.

1. (a) “Lady Bracknell is an absolute snob.”
Do you agree with this view of Lady Bracknell? Explain your answer. (10)
- (b) Describe the part played by Miss Prism in the play *The Importance of Being Earnest*. (10)
2. Algernon accuses Jack of being a Bunburyist. What freedom does ‘Bunburying’ offer to **either** Algernon **or** Jack? (10)
3. Answer **ONE** of the following: [Each part carries 30 marks]
- (i) Imagine you are Cecily. Write a diary entry recording your first meeting with Ernest (Algernon) at the beginning of Act 2.

OR

- (ii) Explain why you would **or** would not like to live in the world of *The Importance of Being Earnest*.
Support your answer with references to the play.

OR

- (iii) “*The Importance of Being Earnest* is a very funny play.”
Would you agree with this view of the play? Support your answer with reference to the text.

SECTION II

THE COMPARATIVE STUDY (70 MARKS)

Candidates must answer **ONE** question from **either A – Hero/Heroine/Villain, or B – Theme.**

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 writing, and film. The questions use the word **author** to refer to novelists, playwrights, writers in all genres, and film directors.

A HERO, HEROINE, VILLAIN

1. (a) From a text that you have studied on your comparative course, pick a hero or heroine or villain and describe the part that he or she plays in that text. (30)

(b) From a second text that you have studied in your comparative course choose a hero or heroine or villain and explain why you think this person is a greater or lesser hero or heroine or villain than the person you chose in 1(a).
Support your answer by referring to each of the two characters you have chosen. (40)

OR

2. (a) The hero or heroine or villain is often the most important character in a text.
Name a hero or heroine or villain from a text you have studied in your comparative course and explain why you think your chosen character is the most important one in the text. (30)

(b) In relation to a hero or heroine or villain in a second text, write a comparative piece beginning in the following way –

“I thought the author was more/less successful in creating a hero or heroine or villain in this text, than was the author in the text I discussed in 2(a) because...” (40)

B THEME

Before beginning your answer to either of the two questions on THEME, you should

- name the texts studied for your comparative course and
- name a theme that you are going to discuss.

1. (a) Describe how your chosen theme is presented in **one** of the texts. (30)

(b) Compare the way in which the same theme is presented in a second text with the way it has been presented in the text in (a) above. To begin your answer use one of the following statements:

- *“I thought the theme in my first text was more powerful/less powerful than the theme in my second text because...”*
- *“I enjoyed the theme of one text more than the other because...”*

(40)

OR

2. (a) Write a piece in which you attempt to persuade a reader that a theme is presented in a more interesting way in one text rather than in another. Support your views with reference to the two texts chosen. (30)

(b) Select one moment from each of **two** texts that you have studied that appeals to you in a special way. Say how, in your opinion, these moments have helped you to understand the theme involved.

Explain your answer with references to your chosen texts. (40)



SECTION III

POETRY (70 MARKS)

Candidates must answer the questions on the Unseen Poem **and** the questions on **one** of the Prescribed Poems – A, B, C, D.

UNSEEN POEM (20 marks)

Read this poem at least twice and then respond to the questions that follow.

In this poem, Pat Boran speaks of his attitude to the car in the past, the present and the future.

DRIVING INTO HISTORY

Once in a while, morning sunshine
filtered through the peeling paint and rust
of that old black banger, perched
like a stylite* up on concrete blocks

in our back garden. The seats were torn,
the wooden dashboard was an altar to insect death,
and yet my first boyhood trips into the world
were in that wheel-less, if not quite lifeless wreck.

But since they took the garden to build a bypass
to our once congested, now double-bypassed town,
I dream little of either speed or novelty
and, truth to tell, I scarcely know the names

of all these cars out here. Now all I wish

is time enough for them to age and rust,
to end up up on blocks in some child's life,
twentieth century coins down behind their seats,
their vacant windscreens open to the light.

Pat Boran

**A stylite was a saint or monk in olden times who lived on top of a pillar.*

1. How, in your opinion, does the poet convey his attitude/feelings towards “*the old black banger*”?
Explain your answer with reference to the first eight lines of the poem. (10)
2. In what ways has the poet's attitude to cars changed in the remainder of the poem?
Explain your answer. (10)

PRESCRIBED POETRY (50 marks)

You must answer on **ONE** of the following poems: (A - D)

A THE PRESENT MOMENT

Now that he cannot sit up,
now that he just lies there
looking at the wall, I forget the one
who sat up and put on his reading glasses
and the lights in the room multiplied in the lenses.
Once he entered the hospital
I forgot the man who lay full length
on the couch, with the blanket folded around him,
that huge, crushed bud, and I have
long forgotten the man who ate food—
not dense, earthen food, like liver, but
things like pineapple, wedges of light,
the skeiny nature of light made visible.
It's as if I abandoned that ruddy man
with the swollen puckered mouth of a sweet-eater,
the torso packed with extra matter
like a planet a handful of which weighs as much as the earth,
I have left behind forever that young man my father,
that smooth-skinned, dark-haired boy,
and my father long before I knew him, when he could
only sleep, or drink from a woman's
body, a baby who stared with a steady
gaze the way he lies there, now, with his
eyes open, then the lids start down
and the milky crescent of the other world
shines, in there, for a moment, before sleep.
I stay beside him, like someone in a rowboat
staying abreast of a Channel swimmer,
you are not allowed to touch them, their limbs
glow, faintly, in the night water.

Sharon Olds

1. (a) The poet gives us a number of pictures of her father. Explain which one of these most appeals to you. (10)
- (b) *“I stay beside him, like someone in a rowboat staying abreast of a Channel swimmer.”*
- Do you think this is a good description of her relationship with her father at this moment? Explain your answer. (10)
- (c) In this poem it is clear that Sharon Olds:
- *is deeply upset at the prospect of her father's death*
 - *regrets not remembering more about him*

Choose the phrase that in your opinion best describes her relationship with her father. Explain your choice. (10)



A (Continued)

2. Answer **ONE** of the following: [Each part carries 20 marks]

- (i) “*Now that he cannot sit up,
now that he just lies there
looking at the wall...*”

Do you think that these lines make a good opening to the poem?
Explain your answer.

OR

- (ii) Sharon Olds entitles this poem *The Present Moment*. Choose another title for this poem and explain the reason for your choice.

OR

- (iii) Imagine that this is a scene from a play. Describe how you would use setting, lights, music etc. to convey the atmosphere to the audience.

B THE CAGE

My father, the least happy
man I have known. His face
retained the pallor
of those who work underground:
the lost years in Brooklyn
listening to a subway
shudder the earth.

But a traditional Irishman
who (released from his grille
in the Clark Street I.R.T.)
drank neat whiskey until
he reached the only element
he felt at home in
any longer: brute oblivion.

And yet picked himself
up, most mornings,
to march down the street
extending his smile
to all sides of the good,
(all-white) neighbourhood
belled by St Teresa’s church.

When he came back
we walked together
across fields of Garvagh
to see hawthorn on the summer
hedges, as though
he had never left;
a bend of the road

which still sheltered
primroses. But we
did not smile in
the shared complicity
of a dream, for when
weary Odysseus returns
Telemachus should leave.

Often as I descend
into subway or underground
I see his bald head behind
the bars of the small booth;
the mark of an old car
accident beating on his
ghostly forehead.

John Montague

1. (a) The poet describes his father as the “*least happy man*” he has known. How does he show this to be the case in the first two stanzas (lines 1 to 14) of the poem? (10)

(b) “*When he came back...*”

What details does the poet use in stanzas four and five (lines 22 to 35) to show the changes in his father’s life when he returned to Garvaghy? (10)

(c) From your reading of the poem, which of the following do you think best reveals John Montague’s attitude towards his father:

- *he loved him very much*

- *he did not know him very well*

Explain your answer.

(10)

2. Answer **one** of the following: [Each part carries 20 marks]

(i) Imagine that, when Montague’s father returns to Ireland, he writes a piece called, *My Life in New York*, for the local newspaper. Write that piece.

OR

(ii) From your understanding of the poem, do you think *The Cage* is a good title for it? Explain your answer.

OR

(iii) In *The Locket*, another of John Montague’s poems on your course, he remembers his mother. How alike or different, in your opinion, are his imagined memories of his father in *The Cage* and of his mother in *The Locket*?



C WOLVES IN THE ZOO

They look like big dogs badly drawn, drawn wrong.
A legend on their cage tells us there is
No evidence that any of their kind
Has ever attacked man, woman, or child.

Now it turns out there were no babies dropped
In sacrifice, delaying tactics, from
Siberian sleds; now it turns out, so late,
That Little Red Ridinghood and her Gran

Were the aggressors with the slavering fangs
And tell-tale tails; now it turns out at last
That grey wolf and timber wolf are near extinct,
Done out of being by the tales we tell

Told us by Nanny in the nursery;
Young sparks we were, to set such forest fires
As blazed from story into history
And put such bounty on their wolvisish heads

As brought the few survivors to our terms,
Surrendered in happy Babylon among
The peacock dusting off the path of dust,
The tiger pacing in the striped shade.

Howard Nemerov

1. (a) What, in your opinion, is the poet's attitude to wolves? Give a reason for your answer, based on the poem. (10)
- (b) Why do you think the poet talks about "*Little Red Ridinghood and her Gran*"? Explain your answer. (10)
- (c) Choose two lines from the poem that especially appeal to you. Explain your choice. (10)

2. Answer **ONE** of the following: [Each part carries 20 marks]

- (i) “This poem tells us a lot about the attitude of human beings to wild animals.”
Would you agree with this statement? Give reasons for your answer based on the poem.

OR

- (ii) A company is publishing a book of nature poetry for young adults called *Our Animals – Our Friends*. You have been invited to choose a poem for publication. Explain why you would **or** would not choose *Wolves in the Zoo* for inclusion.

OR

- (iii) You are a wolf in the cage in the zoo. Describe your thoughts and feelings. You may use the material in the poem to support your response.



D 'OUT, OUT –'

The buzz saw snarled and rattled in the yard
And made dust and dropped stove-length sticks of wood,
Sweet-scented stuff when the breeze drew across it.
And from there those that lifted eyes could count
Five mountain ranges one behind the other
Under the sunset far into Vermont.
And the saw snarled and rattled, snarled and rattled,
As it ran light, or had to bear a load.
And nothing happened: day was all but done.
Call it a day, I wish they might have said
To please the boy by giving him the half hour
That a boy counts so much when saved from work.
His sister stood beside them in her apron
To tell them 'Supper'. At the word, the saw,
As if to prove saws knew what supper meant,
Leaped out at the boy's hand, or seemed to leap –
He must have given the hand. However it was,
Neither refused the meeting. But the hand!
The boy's first outcry was a rueful laugh,
As he swung toward them holding up the hand,
Half in appeal, but half as if to keep
The life from spilling. Then the boy saw all –
Since he was old enough to know, big boy
Doing a man's work, though a child at heart –
He saw all spoiled. 'Don't let him cut my hand off –
The doctor, when he comes. Don't let him, sister!'
So. But the hand was gone already.
The doctor put him in the dark of ether.
He lay and puffed his lips out with his breath.
And then – the watcher at his pulse took fright.
No one believed. They listened at his heart.
Little – less – nothing! – and that ended it.
No more to build on there. And they, since they
Were not the one dead, turned to their affairs.

Robert Frost

1. (a) Which words and phrases in the first twelve lines (ending at “...*when saved from work*”) help to give you a clear picture of the place where the poem is set?
Explain your choice. (10)
- (b) Describe the boy’s reaction when he realised that his hand had been badly damaged by the saw. (10)
- (c) Do you think the poet shows sympathy for the boy?
Explain your answer. (10)

2. Answer **ONE** of the following: [Each part carries 20 marks]

- (i) Write the diary entry of the boy’s sister, in which she records her experiences and feelings on the day the accident happened.

OR

- (ii) People have said that this is a very dramatic poem. Do you agree?
Explain your answer.

OR

- (iii) Which of the following statements best describes your response to the poem?

- *I found the poem cruel because...*
- *I found the poem dramatic because...*
- *I found the poem sad because...*

Give reasons for your answer.

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