

Question 1

SECTION I

THE SINGLE TEXT

(70 marks)

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

D FRANKENSTEIN – Mary Shelley

- (i) “The consequences of Victor Frankenstein’s passion for scientific knowledge and experimentation in Mary Shelley’s novel, *Frankenstein*, are both fascinating and disturbing.”

Discuss the reasons why you agree or disagree with the above statement.
Develop your discussion with reference to the text.

OR

- (ii) Discuss the narrative purposes served by Mary Shelley’s inclusion of letters between various characters throughout her novel, *Frankenstein*. Develop your discussion with reference to the text.

Question 2

SECTION II THE COMPARATIVE STUDY (70 marks)

Candidates must answer **one** question from **either A – Literary Genre or B – Cultural Context or C – General Vision and Viewpoint**.

Candidates who answer a question in **SECTION I – The Single Text**, may not refer to the same text in answer to questions in this section.

All texts used in this section must be prescribed for comparative study for this year's examination. Candidates may refer to only one film in the course of their answers.

Please note:

- Questions in this section use the word **text** to refer to all the different kinds of texts available for study on this course.
- When used, the word **reader** includes viewers of films and theatre audiences.
- When used, the term **technique** is understood to include techniques employed by all writers and directors of films.
- When used, the word **author** is understood to include all writers and directors of films.
- When used, the word **character** is understood to refer to both real people and fictional characters in texts.

A LITERARY GENRE

1. (a) Identify two techniques used to advance the plot in **one** text on your comparative course and discuss how effectively these techniques are used for this purpose in this text. Develop your answer with reference to the text. (30)
- (b) In the case of each of **two other** texts on your comparative course, identify at least one technique used to advance the plot and compare how effectively this technique or these techniques are employed for this purpose in these texts. You may refer to the same technique or different techniques in each text during the course of your response. Develop your answer with reference to your chosen texts. (40)

Question 3

A UNSEEN POEM (20 marks)

Read the following poem by Seamus Heaney from his collection, *Door into the Dark*, and answer **either** Question 1 **or** Question 2 which follow.

The Peninsula

When you have nothing more to say, just drive
For a day all round the peninsula.
The sky is tall as over a runway,
The land without marks, so you will not arrive

But pass through, though always skirting landfall.
At dusk, horizons drink down sea and hill,
The ploughed field swallows the whitewashed gable
And you're in the dark again. Now recall

The glazed foreshore and silhouetted log,
That rock where breakers shredded into rags,
The leggy birds stilted on their own legs,
Islands riding themselves out into the fog,

And drive back home, still with nothing to say
Except that now you will uncode all landscapes
By this: things founded clean on their own shapes,
Water and ground in their extremity.

Seamus Heaney

2. Discuss the effectiveness of the poet's use of language throughout this poem. Your answer should refer closely to the text. (20)

Question 4

5. **Tracy K. Smith**

“In her poetry Smith makes effective use of tone, to heighten a variety of thought-provoking questions about the nature of our lives.”

Discuss this statement, developing your response with reference to the poetry of Tracy K. Smith on your Leaving Certificate English course.