



Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2021

English - Ordinary Level - Paper 2

Total Marks: 140

Thursday, 10 June – Afternoon, 2.00 – 5.20

Candidates must attempt the required number of questions in **any TWO** of the following sections:

- SECTION I – The Single Text
- SECTION II – The Comparative Study
- SECTION III – Poetry, Part A, Unseen Poem and Part B, Prescribed Poetry.
- All sections carry 70 marks.

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SECTION I

THE SINGLE TEXT

(70 MARKS)

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

A THE HANDMAID'S TALE – Margaret Atwood

Answer any two of the following four questions. Each question carries 35 marks.

1.
 - (a) Based on your study of Margaret Atwood's novel, *The Handmaid's Tale*, explain what you found to be the most appealing **or** the least appealing aspect of Offred's character. Support your response with reference to the text. (10)
 - (b) Identify what you think is the most important decision Offred made during the course of the novel. Explain why you think the decision she made was a good decision or a bad decision. Support your answer with reference to the text. (10)
 - (c) Explain at least one way in which Offred demonstrated her independence while living in the Commander's house. Support your answer with reference to the text. (15)
2. Explain what you learned about courage from your study of Margaret Atwood's novel, *The Handmaid's Tale*. Make three points in your response. Your answer should demonstrate your knowledge of the text.
3. Imagine you are the Commander in Margaret Atwood's novel, *The Handmaid's Tale*. Write an account of what life was like in Gilead from your point of view. The account you give should demonstrate your knowledge of the text.
4. A friend of yours is going on a long journey and has asked whether you would or would not recommend Margaret Atwood's novel, *The Handmaid's Tale*, as a fascinating read to pass the time. Using each of the following prompts, explain to your friend why you would or would not recommend this book.
 - I think you would/would not find the time and place in which this novel is set fascinating because ...
 - I think you would/would not find the characters in the novel fascinating because ...
 - Overall, I do/do not recommend you take this novel with you on your journey because ...Support your response with reference to the text.

B**DAYS WITHOUT END – Sebastian Barry**

Answer **any two** of the following four questions. Each question carries 35 marks.

1.
 - (a) Based on your study of Sebastian Barry's novel, *Days Without End*, explain what you found to be the most appealing **or** the least appealing aspect of Thomas McNulty's character. Support your response with reference to the text. (10)
 - (b) Identify what you think is the most important decision Thomas McNulty made during the course of the novel. Explain why you think the decision he made was a good decision or a bad decision. Support your answer with reference to the text. (10)
 - (c) Explain at least one way in which joining the army affected Thomas McNulty. Support your answer with reference to the text. (15)
2. Explain what you learned about courage from your study of Sebastian Barry's novel, *Days Without End*. Make three points in your response. Your answer should demonstrate your knowledge of the text.
3. Imagine you are Winona in Sebastian Barry's novel, *Days Without End*. Write an account of what your life with John Cole and Thomas McNulty was like from your point of view. The account you give should demonstrate your knowledge of the text.
4. A friend of yours is going on a long journey and has asked whether you would or would not recommend Sebastian Barry's novel, *Days Without End*, as a fascinating read to pass the time. Using each of the following prompts, explain to your friend why you would or would not recommend this book.
 - I think you would/would not find the time and place in which this novel is set fascinating because ...
 - I think you would/would not find the characters in the novel fascinating because ...
 - Overall, I do/do not recommend you take this novel with you on your journey because ...

Support your response with reference to the text.

C**WUTHERING HEIGHTS – Emily Brontë**

Answer **any two** of the following four questions. Each question carries 35 marks.

1.
 - (a) Based on your study of Emily Brontë's novel, *Wuthering Heights*, explain what you found to be the most appealing **or** the least appealing aspect of Heathcliff's character. Support your response with reference to the text. (10)
 - (b) Identify what you think is the most important decision Heathcliff made during the course of the novel. Explain why you think the decision he made was a good decision or a bad decision. Support your answer with reference to the text. (10)
 - (c) Explain at least one way in which living in the Earnshaw household as a child affected Heathcliff. Support your answer with reference to the text. (15)
2. Explain what you learned about love from your study of Emily Brontë's novel, *Wuthering Heights*. Make three points in your response. Your answer should demonstrate your knowledge of the text.
3. Imagine you are Isabella Linton in Emily Brontë's novel, *Wuthering Heights*. Write an account of what your life with Heathcliff was like from your point of view. The account you give should demonstrate your knowledge of the text.
4. A friend of yours is going on a long journey and has asked whether you would or would not recommend Emily Brontë's novel, *Wuthering Heights* as a fascinating read to pass the time. Using each of the following prompts, explain to your friend why you would or would not recommend this book.
 - I think you would/would not find the time and place in which this novel is set fascinating because ...
 - I think you would/would not find the characters in the novel fascinating because...
 - Overall, I do/do not recommend you take this novel with you on your journey because ...

Support your response with reference to the text.

D**BY THE BOG OF CATS – Marina Carr**

Answer **any two** of the following four questions. Each question carries 35 marks.

1.
 - (a) Based on your study of Marina Carr's play, *By the Bog of Cats*, explain what you found to be the most appealing **or** the least appealing aspect of Hester Swane's character. Support your response with reference to the text. (10)
 - (b) Identify what you think is the most important decision Hester made during the course of the play. Explain why you think the decision she made was a good decision or a bad decision. Support your answer with reference to the text. (10)
 - (c) Explain at least one way in which Carthage's marriage to Caroline affected Hester. Support your answer with reference to the text. (15)
2. Explain what you learned about love from your study of Marina Carr's play, *By the Bog of Cats*. Make three points in your response. Your answer should demonstrate your knowledge of the text.
3. Imagine you are Caroline Cassidy in Marina Carr's play, *By the Bog of Cats*. Write an account of your relationship with Carthage from your point of view. The account you give should demonstrate your knowledge of the text.
4. Props are the objects used on stage during a performance. Identify three props, which may or may not be mentioned in the script, that in your opinion are vital to the staging of Marina Carr's play, *By the Bog of Cats*. Outline how each of the props you have identified would be used in a production and explain the significance of each of these props in the play. Your response should demonstrate your knowledge of the text.

E**ROOM – Emma Donoghue**

Answer **any two** of the following four questions. Each question carries 35 marks.

1.
 - (a) Based on your study of Emma Donoghue's novel, *Room*, explain what you found to be the most appealing **or** the least appealing aspect of Ma's character. Support your response with reference to the text. (10)
 - (b) Identify what you think is the most difficult decision Ma made during the course of the novel. Explain why you think this was a difficult decision for Ma to make. Support your answer with reference to the text. (10)
 - (c) Explain at least one way in which regaining her freedom affected Ma. Support your answer with reference to the text. (15)
2. Explain what you learned about love from your study of Emma Donoghue's novel, *Room*. Make three points in your response. Your answer should demonstrate your knowledge of the text.
3. Imagine you are Jack in Emma Donoghue's novel, *Room*. Write an account, from your point of view, of how you and Ma managed to escape from captivity. The account you give should demonstrate your knowledge of the text.
4. A friend of yours is going on a long journey and has asked whether you would or would not recommend Emma Donoghue's novel, *Room*, as a fascinating read to pass the time. Using each of the following prompts, explain to your friend why you would or would not recommend this book.
 - I think you would/would not find the time and place in which this novel is set fascinating because ...
 - I think you would/would not find the characters in the novel fascinating because ...
 - Overall, I do/do not recommend you take this novel with you on your journey because ...

Support your response with reference to the text.

F**PHILADELPHIA, HERE I COME! – Brian Friel**

Answer **any two** of the following four questions. Each question carries 35 marks.

1.
 - (a) Based on your study of Brian Friel's play, *Philadelphia, Here I Come!*, explain what you found to be the most appealing **or** the least appealing aspect of Gar's character. Support your response with reference to the text. (10)
 - (b) Identify what you think is the most difficult decision Gar made during the course of the play. Explain why you think this was a difficult decision for Gar to make. Support your answer with reference to the text. (10)
 - (c) Explain at least one way in which living in Ballybeg affected Gar. Support your answer with reference to the text. (15)
2. Explain what you learned about love from your study of Brian Friel's play, *Philadelphia, Here I Come!*. Make three points in your response. Your answer should demonstrate your knowledge of the text.
3. Imagine you are Madge in Brian Friel's play, *Philadelphia, Here I Come!*. Write an account of Gar's planned departure to America from your point of view. The account you give should demonstrate your knowledge of the text.
4. Props are the objects used on stage during a performance. Identify three props, which may or may not be mentioned in the script, that in your opinion are vital to the staging of Brian Friel's play, *Philadelphia, Here I Come!*. Outline how each of the props you have identified would be used in a production and explain the significance of each of these props in the play. Your response should demonstrate your knowledge of the text.

G**1984 – George Orwell**

Answer **any two** of the following four questions. Each question carries 35 marks.

1.
 - (a) Based on your study of George Orwell's novel, *1984*, explain what you found to be the most appealing **or** the least appealing aspect of Winston Smith's character. Support your response with reference to the text. (10)
 - (b) Identify what you think is the most important decision Winston made during the course of the novel. Explain why you think the decision he made was a good decision or a bad decision. Support your answer with reference to the text. (10)
 - (c) Explain at least one way in which working for the Ministry of Truth affected Winston. Support your answer with reference to the text. (15)
2. Explain what you learned about courage from your study of George Orwell's novel, *1984*. Make three points in your response. Your answer should demonstrate your knowledge of the text.
3. Imagine you are Julia in George Orwell's novel, *1984*. Write an account of your relationship with Winston Smith from your point of view. The account you give should demonstrate your knowledge of the text.
4. A friend of yours is going on a long journey and has asked whether you would or would not recommend George Orwell's novel, *1984*, as a fascinating read to pass the time. Using each of the following prompts, explain to your friend why you would or would not recommend this book.
 - I think you would/would not find the time and place in which this novel is set fascinating because ...
 - I think you would/would not find the characters in the novel fascinating because ...
 - Overall, I do/do not recommend you take this novel with you on your journey because ...Support your response with reference to the text.

H

KING LEAR – William Shakespeare

Answer **any two** of the following four questions. Each question carries 35 marks.

1.
 - (a) Based on your study of Shakespeare's play, *King Lear*, explain what you found to be the most appealing **or** the least appealing aspect of Lear's character. Support your response with reference to the text. (10)
 - (b) Identify what you think is the most important decision Lear made during the course of the play. Explain why you think the decision he made was a good decision or a bad decision. Support your answer with reference to the text. (10)
 - (c) Explain at least one way in which living with either one of his daughters, Goneril or Regan, affected Lear. Support your answer with reference to the text. (15)
2. Explain what you learned about love from your study of Shakespeare's play, *King Lear*. Make three points in your response. Your answer should demonstrate your knowledge of the text.
3. Imagine you are Kent in Shakespeare's play, *King Lear*. Write an account of Lear's downfall from your point of view. The account you give should demonstrate your knowledge of the text.
4. Props are the objects used on stage during a performance. Identify three props, which may or may not be mentioned in the script, that in your opinion are vital to the staging of Shakespeare's play, *King Lear*. Outline how each of the props you have identified would be used in a production and explain the significance of each of these props in the play. Your response should demonstrate your knowledge of the text.

I**THE TEMPEST – William Shakespeare**

Answer **any two** of the following four questions. Each question carries 35 marks.

1.
 - (a) Based on your study of Shakespeare's play, *The Tempest*, explain what you found to be the most appealing **or** the least appealing aspect of Prospero's character. Support your response with reference to the text. (10)
 - (b) Identify what you think is the most important decision Prospero made during the course of the play. Explain why you think the decision he made was a good decision or a bad decision. Support your answer with reference to the text. (10)
 - (c) Explain at least one way in which losing power to his brother, Antonio, affected Prospero. Support your answer with reference to the text. (15)
2. Explain what you learned about love from your study of Shakespeare's play, *The Tempest*. Make three points in your response. Your answer should demonstrate your knowledge of the text.
3. Imagine you are Prospero's daughter, Miranda, in Shakespeare's play, *The Tempest*. Write an account, from your point of view, of life on the island before Antonio and the others from Milan were shipwrecked there. Your account should demonstrate your knowledge of the text.
4. Props are the objects used on stage during a performance. Identify three props, which may or may not be mentioned in the script, that in your opinion are vital to the staging of Shakespeare's play, *The Tempest*. Outline how each of the props you have identified would be used in a production and explain the significance of each of these props in the play. Your response should demonstrate your knowledge of the text.

SECTION II THE COMPARATIVE STUDY (70 MARKS)

Candidates must answer **ONE** question from **either A – Social Setting or B – Relationships or C – Theme**.

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.

N.B. Questions use the word **text** to refer to all the different kinds of texts available for study on this course. Questions use the word **character** to refer to both real people and fictional characters in texts.

A SOCIAL SETTING

1. (a) (i) Name **one** of the comparative texts you have studied. Choose one aspect of the social setting that, in your opinion, makes the world of the text more appealing or less appealing than the world in which you live. Explain your choice, supporting your answer with reference to the text. (15)
- (ii) Name **another** comparative text you have studied. Choose one aspect of the social setting that, in your opinion, makes the world of this text more appealing or less appealing than the world in which you live. Explain your choice, supporting your answer with reference to the text. (15)
- (b) Compare what you found most fascinating about the social setting in each of **at least two** texts on your comparative course. Support your answer with reference to your chosen texts. (40)

OR

2. (a) (i) Name **one** of the comparative texts you have studied and identify a character who is powerful or successful in the world of this text. Use at least one key moment to demonstrate that your chosen character is either powerful or successful in this social setting. (15)
- (ii) Name **another** of your comparative texts and identify a character who is powerful or successful in the world of this text. Use at least one key moment to demonstrate that your chosen character is either powerful or successful in this social setting. (15)
- (b) Compare what you found most fascinating about the social setting in each of **at least two** texts on your comparative course. Support your answer with reference to your chosen texts. (40)

B RELATIONSHIPS

1. (a) (i) Name **one** of the comparative texts you have studied and identify an important relationship in it. Explain whether, in your opinion, respect was or was not evident in this relationship. Support your answer with reference to the text. (15)
- (ii) Name **another** comparative text you have studied and identify an important relationship in it. Explain whether, in your opinion, respect was or was not evident in this relationship. Support your answer with reference to the text. (15)
- (b) Identify one relationship in each of **at least two** texts on your comparative course. Compare how realistic or unrealistic you found the relationships that you identified. Support your answer with reference to your chosen texts. (40)

OR

2. (a) (i) Name **one** text you studied as part of your comparative course and identify a relationship in it. Explain at least one reason why this relationship either improved or deteriorated over the course of the text. Support your answer with reference to the text. (15)
- (ii) Name **another** text you studied as part of your comparative course and identify a relationship in it. Explain at least one reason why this relationship either improved or deteriorated over the course of the text. Support your answer with reference to the text. (15)
- (b) Identify one relationship in each of **at least two** texts on your comparative course. Compare how realistic or unrealistic you found the relationships that you identified. Support your answer with reference to your chosen texts. (40)

C THEME

1. (a) (i) Name **one** text on your comparative course and identify a theme you studied in it. Explain at least one reason why you would or would not recommend this text as useful to someone who wanted to study this theme. Support your answer with reference to your chosen text. (15)

- (ii) Name **another** text on your comparative course. In relation to the same theme discussed above, explain at least one reason why you would or would not recommend this text as useful to someone who wanted to study this theme. Support your answer with reference to your chosen text. (15)

- (b) We can learn similar or different lessons about the same theme when we study it in different texts.

Compare the lessons you learned about the same theme from each of at **least two texts** on your comparative course. You must discuss the same theme you discussed in Part (a). Support your answer with reference to your chosen texts.

(40)

OR

2. (a) (i) Name **one** of your comparative texts and identify the theme you studied in it. Identify one central character in the text and use one or more key moments to help you explain how your chosen character made an important contribution to this theme. Support your answer with reference to your chosen text. (15)

- (ii) Name **another** of your comparative texts and identify one central character in it. Referring to the same theme you discussed above, use one or more key moments to help you explain how your chosen character made an important contribution to this theme. Support your answer with reference to your chosen text. (15)

- (b) We can learn similar or different lessons about the same theme when we study it in different texts.

Compare the lessons you learned about the same theme from each of at **least two texts** on your comparative course. You must discuss the same theme you discussed in Part (a). Support your answer with reference 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, E, F.

UNSEEN POEM (20 marks)

In this poem, the poet explores the behaviour and attitude of cats – what she calls their “language” – to reveal the true nature of our feline friends.

Read the poem, and the questions that follow, at least twice before writing your answers.

The Language of Cat

Teach me the language of Cat;
the slow-motion blink, that crystal stare,
a tight-lipped purr and a wide-mouthed hiss.
Let me walk with a saunter, nose in the air.

Teach my ears the way to ignore
names that I’m called. May they only twitch
to the distant shake of a boxful of biscuits,
the clink of a fork on a china dish.

Teach me that vanishing trick
where dents in cushions appear, and I’m missed.
Show me the high-wire trip along fences
To hideaway places, that no-one but me knows exist.

Don’t teach me Dog,
All eager to please; that slobbers, yaps and begs for a pat,
that sits when told by its owner, that’s led on a lead.
No, not that. Teach me the language of Cat.

Rachel Rooney

1. From reading the above poem, what impression of cats do you form? Support your answer with reference to the poem. (10)
2. Explain the poet’s opinion of dogs as expressed in the final stanza of the poem. Support your answer with reference to the poem. (10)

PRESCRIBED POETRY (50 marks)

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

A

THIS MOMENT

A neighbourhood.
At dusk.

Things are getting ready
to happen
out of sight.

Stars and moths.
And rinds slanting around fruit.

But not yet.

One tree is black.
One window is yellow as butter.

A woman leans down to catch a child
who has run into her arms
this moment.

Stars rise.
Moths flutter.
Apples sweeten in the dark.

Eavan Boland

1. (a) Based on your reading of this poem, explain the message or messages you think it communicates to us. Support your answer with reference to the poem. (15)
- (b) Do you find this poem uplifting? Explain your answer with reference to the poem. (15)

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

- (i) You have been asked to paint a picture based on one of the poems on your Leaving Certificate English course. Explain why you would or would not choose the poem, *This Moment*, for this purpose. Your answer should demonstrate your understanding of the poem.

OR

- (ii) Do you think the poet uses language effectively to convey a sense of time and place in the above poem? Support your response with reference to the poet's use of language for this purpose in the poem, *This Moment*.

OR

- (iii) Explain why you would or would not include the poem, *This Moment*, in a collection of poetry about memories. Support your answer with reference to the poem.

B**THE GLASS HAMMER**

My mother's knickknack crystal hammer
shone on the shelf. "Put that thing down.
It's not a play-pretty." *Tap, tap,*
against my wooden blocks. I said,
"PUT THAT THING DOWN!"

But when she wasn't looking – ha! –
I'd sneak back to the hammer, and heft it.
Enchanted, I held it to my eyes
And watched, through it, the living room
shift, waver, and go shimmery – haloed

with hidden fire. Our worn green sofa glowed
and lost its shape, as if some deeper shape
were trying to break loose. The chairs,

the walls, the cross-stitched pictures all
let go, smeared into one another.

I scrounged a rust-flecked nail, and hit it.
The hammer shattered in my hand.
Blood splattered on my shorts, I screamed,
Was snatched off my fat bloody feet,
Rushed to the doctor, stitched, cooed at,
spanked,

embraced, told *never, never, never*
do that again, and pondered how
I could, the hammer having burst,
and not, therefore, a proper hammer
despite the gorgeous world it held.

Andrew Hudgins

1. (a) Based on your reading of this poem, what impression do you form of the young boy in the poem? Support your answer with reference to the poem. (15)
- (b) Do you find this poem amusing or disturbing? Explain your answer with reference to the poem. (15)
2. Answer **ONE** of the following: [Each part carries 20 marks]
- (i) You have been asked to produce a dramatic scene or short film based on one of the poems on your Leaving Certificate English course. Explain why you would or would not choose the poem, *The Glass Hammer*, for this purpose. Your answer should demonstrate your understanding of the poem.

OR

- (ii) Do you think the poet uses language effectively to vividly convey the child's actions in the above poem? Support your response with reference to the poet's use of language for this purpose in the poem, *The Glass Hammer*

OR

- (iii) Explain why you would or would not include the poem, *The Glass Hammer*, in a collection of poetry about growing up. Support your answer with reference to the poem.

C

ORANGES

The first time I walked
 With a girl, I was twelve,
 Cold, and weighted down
 With two oranges in my jacket.
 December. Frost cracking
 Beneath my steps, my breath
 Before me, then gone,
 As I walked toward
 Her house, the one whose
 Porch light burned yellow
 Night and day, in any weather.
 A dog barked at me, until
 She came out pulling
 At her gloves, face bright
 With rouge. I smiled,
 Touched her shoulder, and led
 Her down the street, across
 A used car lot and a line
 Of newly planted trees,
 Until we were breathing
 Before a drug store. We

Entered, the tiny bell
 Bringing a saleslady
 Down a narrow aisle of goods.
 I turned to the candies
 Tiered like bleachers,
 And asked what she wanted –
 Light in her eyes, a smile
 Starting at the corners of
 Of her mouth. I fingered
 A nickel in my pocket,
 And when she lifted
 a chocolate that cost a dime,
 I didn't say anything.
 I took the nickel from
 My pocket, then an orange,
 And set them quietly on
 The counter. When I looked up
 The lady's eyes met mine,
 And held them, knowing
 Very well what it was all
 about.

Outside,
 A few cars hissing past
 Fog hanging like old
 Coats between the trees.
 I took my girl's hand
 In mine for two blocks,
 Then released it to let
 Her unwrap the
 chocolate.
 I peeled my orange
 That was so bright
 against
 The gray of December
 That, from some
 distance,
 Someone might have
 thought
 I was making a fire in my
 hands.

Gary Soto

1. (a) Based on your reading of this poem, what impression do you form of the young boy in the poem? Support your answer with reference to the poem. (15)
- (b) Do you find this poem uplifting? Explain your answer with reference to the poem. (15)
2. Answer **ONE** of the following: [Each part carries 20 marks]
 - (i) You have been asked to produce a dramatic scene or short film based on one of the poems on your Leaving Certificate English course. Explain why you would or would not choose the poem, *Oranges*, for this purpose. Your answer should demonstrate your understanding of the poem.

OR

- (ii) Do you think the poet uses language effectively to convey a sense of time and place in the above poem? Support your response with reference to the poet's use of language for this purpose in the poem, *Oranges*.

OR

- (iii) Explain why you would or would not include the poem, *Oranges*, in a collection of poetry about growing up. Support your answer with reference to the poem.

D**A CONSTABLE CALLS**

His bicycle stood at the window-sill,
The rubber cowl of a mud-splasher
Skirting the front mudguard,
Its fat black handlegrips

Heating in sunlight, the "spud"
Of the dynamo gleaming and cocked back,
The pedal treads hanging relieved
Of the boot of the law.

His cap was upside down
On the floor, next his chair.
The line of its pressure ran like a bevel
In his slightly sweating hair.

He had unstrapped
The heavy ledger, and my father
Was making tillage returns
In acres, roods, and perches.

Arithmetic and fear.
I sat staring at the polished holster

With its buttoned flap, the braid cord
Looped into the revolver butt.

Any other root crops?
Mangolds? Marrowstems? Anything like that?"
"No." But was there not a line
Of turnips where the seed ran out

In the potato field? I assumed
Small guilts and sat
Imagining the black hole in the barracks.
He stood up, shifted the baton-case

Further round on his belt,
Closed the domesday book,
Fitted his cap back with two hands,
And looked at me as he said goodbye.

A shadow bobbed in the window.
He was snapping the carrier spring
Over the ledger. His boot pushed off
And the bicycle ticked, ticked, ticked.

Seamus Heaney

1. (a) Based on your reading of this poem, what impression do you form of the constable? Support your answer with reference to the poem. (15)
- (b) Do you find this poem disturbing? Explain your answer with reference to the poem. (15)

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

- (i) You have been asked to produce a dramatic scene or short film based on one of the poems on your Leaving Certificate English course. Explain why you would or would not choose the poem, *A Constable Calls*, for this purpose. Your answer should demonstrate your understanding of the poem.

OR

- (ii) Do you think the poet makes effective use of language to vividly convey the impact the constable's visit made on him as a child in the above poem? Support your response with reference to the poet's use of language for this purpose in the poem, *A Constable Calls*.

OR

- (iii) Explain why you would or would not include the poem, *A Constable Calls*, in a collection of poetry about memories. Support your answer with reference to the poem.

E**JUNGIAN COWS**

In Switzerland, the people call their cows
Venus, Eve, Salome, or Fraulein Alberta,
beautiful names
to yodel across the pastures at Bollingen.

If the woman is busy with child or book,
the farmer wears his wife's skirt
to milk the most sensitive cows.

When the electric milking-machine arrives,
the stalled cows rebel and sulk
for the woman's impatient skilful fingers
on their blowzy tough rosy udders,
will not give their milk;

so the man who works the machine
dons cotton skirt, all floral delicate flounces

to hide his denim overalls and big old muddy
boots,
he fastens the cool soft folds carefully,
wraps his head in his sweetheart's Sunday-best
fringed scarf,
and walks smelling feminine and shy among the
cows,

till the milk spurts, hot, slippery and steamy
into the churns,
Venus, Salome, Eve, and Fraulein Alberta,
lowing, half-asleep,
accepting the disguised man as an echo of the
woman,
their breath smelling of green, of milk's sweet
traditional climax.

Penelope Shuttle

1. (a) Based on your reading of this poem, what impression do you form of the cows described in it? Support your answer with reference to the poem. (15)
- (b) Do you find this poem amusing? Explain your answer with reference to the poem. (15)
2. Answer **ONE** of the following: [Each part carries 20 marks]
 - (i) You have been asked to paint a picture based on one of the poems on your Leaving Certificate English course. Explain why you would or would not choose the poem, *Jungian Cows*, for this purpose. Your answer should demonstrate your understanding of the poem.

OR

 - (ii) Do you think the poet makes effective use of language to convey a vivid impression of the man who works the machine to milk the cows in the above poem? Support your response, with reference to the poet's use of language for this purpose in the poem, *Jungian Cows*.

OR

 - (iii) Explain why you would or would not include the poem, *Jungian Cows*, in a collection of poetry about the relationship between humans and the animal world. Support your answer with reference to the poem.

F

INVERRNAID

This darksome burn, horseback brown,
His rollrock highroad roaring down,
In coop and in comb the fleece of his foam
Flutes and low to the lake falls home.

A windpuff-bonnet of fawn-froth
Turns and twindles over the broth
Of a pool so pitchblack, fell-frowning,
It rounds and rounds Despair to drowning.

Degged with dew, dappled with dew
Are the groins of the braes that the brook
threads through,
Wiry heathpacks, flitches of fern,
And the beadbonny ash that sits over the
burn.

What would the world be, once bereft
Of wet and of wildness? Let them be left,
O let them be left, wildness and wet;
Long live the weeds and the wilderness yet.

Gerard Manley Hopkins

1. (a) Based on your reading of this poem, explain how the final stanza differs from the first three stanzas. Support your answer with reference to the poem. (15)
- (b) Do you find this poem uplifting? Explain your answer with reference to the poem. (15)
2. Answer **ONE** of the following: [Each part carries 20 marks]
 - (i) You have been asked to paint a picture based on one of the poems on your Leaving Certificate English course. Explain why you would or would not choose the poem, *Inversnaid*, for this purpose. Your answer should demonstrate your understanding of the poem.

OR

 - (ii) Do you think the poet makes effective use of language to convey a vivid impression of the natural world in the above poem? Support your response, with reference to the poet's use of language for this purpose in the poem, *Inversnaid*.

OR

 - (iii) Explain why you would or would not include the poem, *Inversnaid*, in a collection of poetry about wild places. Support your answer with reference to the poem.

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