



Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2022

English - Ordinary Level - Paper 2

Total Marks: 140

Thursday, 9 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.

INDEX OF SINGLE TEXTS

<i>By the Bog of Cats</i>	– Page 2
<i>All the Light We Cannot See</i>	– Page 3
<i>Room</i>	– Page 4
<i>Philadelphia, Here I Come!</i>	– Page 5
<i>A Doll's House</i>	– Page 6
<i>Othello</i>	– Page 7
<i>Frankenstein</i>	– Page 8
<i>The Lauras</i>	– Page 9
<i>The Picture of Dorian Gray</i>	– Page 10

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SECTION I

THE SINGLE TEXT

(70 MARKS)

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

A

BY THE BOG OF CATS – Marina Carr

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

1. (a) Identify a relationship, between two characters, that you found fascinating in Marina Carr's play, *By the Bog of Cats*. Explain one reason why this relationship fascinated you. Support your answer with reference to the text. (10)
- (b) Identify a moment in the text which revealed something important about this relationship and explain what this moment taught you about the relationship. Support your answer with reference to the text. (10)
- (c) Did this relationship change or remain the same during the course of the text? Explain your answer with reference to the text. (15)
2. Write the text of a talk you would deliver to your English class in which you explain the reasons why you do or do not agree with the following assertion:
 - Carthage should share some of the blame for Hester's actions.Make three points in your response. Your talk should demonstrate your knowledge and understanding of Marina Carr's play, *By the Bog of Cats*.
3. As the director of an amateur drama group, you have been interviewed by a local radio station ahead of the opening night of your production of Marina Carr's play, *By the Bog of Cats*. In the interview you were asked to:
 - give listeners an overview of what the play is about
 - explain the greatest challenge you had to overcome in staging the play
 - give reasons why you think listeners should go to see the production.Write the text of the interview you gave. Your interview should demonstrate your knowledge and understanding of Marina Carr's play, *By the Bog of Cats*.
4. Marina Carr's play, *By the Bog of Cats*, has been described as, "cruel, frightening and unforgettable". Explain the reasons why you do or do not agree that this is an accurate description of the play. Support your answer with reference to the text.

B**ALL THE LIGHT WE CANNOT SEE – Anthony Doerr**

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

1.
 - (a) Identify a relationship, between two characters, in Anthony Doerr's novel, *All the Light We Cannot See*, that you found fascinating and explain one reason why this relationship fascinated you. Support your answer with reference to the text. (10)
 - (b) Identify a moment in the text which revealed something important about this relationship and explain what this moment taught you about the relationship. Support your answer with reference to the text. (10)
 - (c) Did this relationship change or remain the same during the course of the text? Explain your answer with reference to the text. (15)
2. Write the text of a talk you would deliver to your English class in which you explain the reasons why you do or do not agree with the following assertion:
 - Werner Pfennig is an entirely evil character.Make three points in your response. Your talk should demonstrate your knowledge and understanding of Anthony Doerr's novel, *All the Light We Cannot See*.
3. You are Marie-Laure LeBlanc and you have been interviewed for a radio documentary about people who lived through World War II. In the interview you were asked to:
 - give listeners a sense of what your life was like before the war
 - explain how your life changed during the course of the war
 - share some of your most vivid memories from the war years.Write the text of the interview you gave. Your interview should demonstrate your knowledge and understanding of Anthony Doerr's novel, *All the Light We Cannot See*.
4. Anthony Doerr's novel, *All the Light We Cannot See*, has been described as, "realistic, frightening and inspiring". Explain the reasons why you do or do not agree that this is an accurate description of the novel. Support your answer with reference to the text.

C**ROOM – Emma Donoghue**

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

1.
 - (a) Identify a relationship, between two characters, in Emma Donoghue’s novel, *Room*, that you found fascinating and explain one reason why this relationship fascinated you. Support your answer with reference to the text. (10)
 - (b) Identify a moment in the text which revealed something important about this relationship and explain what this moment taught you about the relationship. Support your answer with reference to the text. (10)
 - (c) Did this relationship change or remain the same during the course of the text? Explain your answer with reference to the text. (15)

2. Write the text of a talk you would deliver to your English class in which you explain the reasons why you do or do not agree with the following assertion:
 - Ma and Jack were treated very badly by the media in Emma Donoghue’s novel, *Room*.

Make three points in your response. Your talk should demonstrate your knowledge and understanding of Emma Donoghue’s novel, *Room*.

3. You are Police Officer Oh and you have been interviewed as part of a radio documentary about the rescue of Ma and Jack. In the interview you were asked to:
 - give some information about how Ma was rescued after Jack’s escape from Room
 - describe the conditions under which Ma and Jack were forced to live in Room
 - share the impression you formed of both Ma and Jack.

Write the text of the interview you gave. Your interview should demonstrate your knowledge and understanding of Emma Donoghue’s novel, *Room*.

4. Emma Donoghue’s novel, *Room*, has been described as, “realistic, disturbing and unforgettable”. Explain the reasons why you do or do not agree that this is an accurate description of the novel. Support your answer with reference to the text.

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

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

1.
 - (a) Identify a relationship, between two characters, in Brian Friel's play, *Philadelphia, Here I Come!*, that you found fascinating and explain one reason why this relationship fascinated you. Support your answer with reference to the text. (10)
 - (b) Identify a moment in the text which revealed something important about this relationship and explain what this moment taught you about the relationship. Support your answer with reference to the text. (10)
 - (c) Did this relationship change or remain the same during the course of the text? Explain your answer with reference to the text. (15)
2. Write the text of a talk you would deliver to your English class in which you explain the reasons why you do or do not agree with the following assertion:
 - We feel enormous sympathy for Madge.Make three points in your response. Your talk should demonstrate your knowledge and understanding of Friel's play, *Philadelphia, Here I Come!*.
3. As the director of an amateur drama group, you have been interviewed by a local radio station ahead of the opening night of your production of Brian Friel's play, *Philadelphia, Here I Come!*. In the interview you were asked to:
 - give listeners an overview of what the play is about
 - explain the greatest challenge you had to overcome in staging the play
 - give reasons why you think listeners should go to see the production.Write the text of the interview you gave. Your interview should demonstrate your knowledge and understanding of Brian Friel's play, *Philadelphia, Here I Come!*.
4. Brian Friel's play, *Philadelphia, Here I Come!*, has been described as, "realistic, moving and unforgettable". Explain the reasons why you do or do not agree that this is an accurate description of the play. Support your answer with reference to the text.

E**A DOLL'S HOUSE – Henrik Ibsen**

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

1.
 - (a) Identify a relationship, between two characters, in Henrik Ibsen's play, *A Doll's House*, that you found fascinating and explain one reason why this relationship fascinated you. Support your answer with reference to the text. (10)
 - (b) Identify a moment in the text which revealed something important about this relationship and explain what this moment taught you about the relationship. Support your answer with reference to the text. (10)
 - (c) Did this relationship change or remain the same during the course of the text? Explain your answer with reference to the text. (15)
2. Write the text of a talk you would deliver to your English class in which you explain the reasons why you do or do not agree with the following assertion:
 - Nora was right to leave her family at the end of the play.Make three points in your response. Your talk should demonstrate your knowledge and understanding of Henrik Ibsen's play, *A Doll's House*.
3. As the director of an amateur drama group, you have been interviewed by a local radio station ahead of the opening night of your production of Henrik Ibsen's play, *A Doll's House*. In the interview you were asked to:
 - give listeners an overview of what the play is about
 - explain the greatest challenge you had to overcome in staging the play
 - give reasons why you think listeners should go to see the production.Write the text of the interview you gave. Your interview should demonstrate your knowledge and understanding of Henrik Ibsen's play, *A Doll's House*.
4. Henrik Ibsen's play, *A Doll's House*, has been described as, "thought-provoking, disturbing and unforgettable". Explain the reasons why you do or do not agree that this is an accurate description of the play. Support your answer with reference to the text.

F**OTHELLO – William Shakespeare**

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

1.
 - (a) Identify a relationship, between two characters, in Shakespeare's play, *Othello*, that you found fascinating and explain one reason why this relationship fascinated you. Support your answer with reference to the text. (10)
 - (b) Identify a moment in the text which revealed something important about this relationship and explain what this moment taught you about the relationship. Support your answer with reference to the text. (10)
 - (c) Did this relationship change or remain the same during the course of the text? Explain your answer with reference to the text. (15)
2. Write the text of a talk you would deliver to your English class in which you explain the reasons why you do or do not agree with the following assertion:
 - Iago is not particularly clever, he is just extremely lucky.Make three points in your response. Your talk should demonstrate your knowledge and understanding of Shakespeare's play, *Othello*.
3. As the director of an amateur drama group, you have been interviewed by a local radio station ahead of the opening night of your production of Shakespeare's play, *Othello*. In the interview you were asked to:
 - give listeners an overview of what the play is about
 - explain the greatest challenge you had to overcome in staging the play
 - give reasons why you think listeners should go to see the production.Write the text of the interview you gave. Your interview should demonstrate your knowledge and understanding of Shakespeare's play, *Othello*.
4. Shakespeare's play, *Othello*, has been described as, "thought-provoking, disturbing and unforgettable". Explain the reasons why you do or do not agree that this is an accurate description of the play. Support your answer with reference to the text.

G**FRANKENSTEIN – Mary Shelley**

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

1.
 - (a) Identify a relationship, between two characters, in Mary Shelley's novel, *Frankenstein*, that you found fascinating and explain one reason why this relationship fascinated you. Support your answer with reference to the text. (10)
 - (b) Identify a moment in the text which revealed something important about this relationship and explain what this moment taught you about the relationship. Support your answer with reference to the text. (10)
 - (c) Did this relationship change or remain the same during the course of the text? Explain your answer with reference to the text. (15)
2. Write the text of a talk you would deliver to your English class in which you explain the reasons why you do or do not agree with the following assertion:
 - It is difficult to feel any sympathy for Victor Frankenstein.

Make three points in your response. Your talk should demonstrate your knowledge and understanding of Mary Shelley's novel, *Frankenstein*.
3. You are Robert Walton and you have been interviewed for a newspaper article about your encounter with Victor Frankenstein. In the interview you were asked to:
 - explain to readers how you came to meet Victor Frankenstein
 - give readers an insight into aspects of his character
 - share some of the extraordinary things that he told you.

Write the text of the interview you gave. Your interview should demonstrate your knowledge and understanding of Mary Shelley's novel, *Frankenstein*.
4. Mary Shelley's novel, *Frankenstein*, has been described as, "thought-provoking, disturbing and unforgettable". Explain the reasons why you do or do not agree that this is an accurate description of the novel. Support your answer with reference to the text.

H**THE LAURAS – Sara Taylor**

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

1.
 - (a) Identify a relationship, between two characters, in Sara Taylor’s novel, *The Lauras*, that you found fascinating and explain one reason why this relationship fascinated you. Support your answer with reference to the text. (10)
 - (b) Identify a moment in the text which revealed something important about this relationship and explain what this moment taught you about the relationship. Support your answer with reference to the text. (10)
 - (c) Did this relationship change or remain the same during the course of the text? Explain your answer with reference to the text. (15)
2. Write the text of a talk you would deliver to your English class in which you explain the reasons why you do or do not agree with the following assertion:
 - Alex’s mother should not have taken Alex on an unnecessary and dangerous adventure.

Make three points in your response. Your talk should demonstrate your knowledge and understanding of Sara Taylor’s novel, *The Lauras*.
3. You are Alex and you have been interviewed for a series of radio documentaries about interesting journeys. In the interview you were asked to:
 - explain the purpose of the journey undertaken by you and your mother
 - give listeners an overview of some of the places you travelled to together
 - share some of the important lessons you learned during the course of the journey.

Write the text of the interview you gave. Your interview should demonstrate your knowledge and understanding of Sara Taylor’s novel, *The Lauras*.
4. Sara Taylor’s novel, *The Lauras*, has been described as, “thought-provoking, disturbing and realistic”. Explain the reasons why you do or do not agree that this is an accurate description of the novel. Support your answer with reference to the text.

I**THE PICTURE OF DORIAN GRAY – Oscar Wilde**

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

1. (a) Identify a relationship, between two characters, in Oscar Wilde's novel, *The Picture of Dorian Gray*, that you found fascinating and explain one reason why this relationship fascinated you. Support your answer with reference to the text. (10)
- (b) Identify a moment in the text which revealed something important about this relationship and explain what this moment taught you about the relationship. Support your answer with reference to the text. (10)
- (c) Did this relationship change or remain the same during the course of the text? Explain your answer with reference to the text. (15)

2. Write the text of a talk you would deliver to your English class in which you explain the reasons why you do or do not agree with the following assertion:
- Lord Henry Wotton should share some of the blame for Dorian Gray's actions.

Make three points in your response. Your talk should demonstrate your knowledge and understanding of Oscar Wilde's novel, *The Picture of Dorian Gray*.

3. You are Dorian Gray's servant, Francis, and you have been interviewed for a newspaper article about Dorian Gray, following his recent death in mysterious circumstances. In the interview you were asked to:
- give readers an insight into aspects of Dorian Gray's character
 - describe the lifestyle of your former employer
 - share some of the strange or unusual things you had noticed about him.

Write the text of the interview you gave. Your interview should demonstrate your knowledge and understanding of Oscar Wilde's novel, *The Picture of Dorian Gray*.

4. Oscar Wilde's novel, *The Picture of Dorian Gray*, has been described as, "far-fetched, frightening and highly entertaining". Explain the reasons why you do or do not agree that this is an accurate description of the novel. Support your answer with reference to the text.

SECTION II THE COMPARATIVE STUDY (70 MARKS)

Candidates must answer **ONE** question from **either A – Social Setting or B – Relationships or C – Hero, Heroine, Villain**.

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** comparative text you have studied. Identify an aspect of the social setting of this text you would like to change if you had the power to do so. Explain why you would choose to make this particular change. Support your answer with reference to the text. (15)
- (ii) Name **another** comparative text you have studied. Identify an aspect of the social setting of this text you would like to change if you had the power to do so. Explain why you would choose to make this particular change. Support your answer with reference to the text. (15)
- (b) Compare the reasons why you would or would not like to live in the world you encountered in each of **at least two** texts on your comparative course. Support your answer with reference to the social settings evident in your chosen texts. (40)

OR

2. (a) (i) Name **one** comparative text you have studied and identify an aspect of the social setting in this text that surprised or shocked you. Explain what you found surprising or shocking about this aspect of the social setting. Support your answer with reference to the text. (15)
- (ii) Name **another** of your comparative texts and identify an aspect of the social setting in this text that surprised or shocked you. Explain what you found surprising or shocking about this aspect of the social setting. Support your answer with reference to the text. (15)
- (b) Compare the reasons why you would or would not like to live in the world you encountered in each of **at least two** texts on your comparative course. Support your answer with reference to the social settings evident in your chosen texts. (40)

B RELATIONSHIPS

1. (a) (i) Name **one** of the comparative texts you have studied and identify a relationship in it. Use one or more key moments to help explain whether this was an equal or an unequal relationship. Support your answer with reference to the text. (15)
- (ii) Name **another** comparative text you have studied and identify a relationship in it. Use one or more key moments to help explain whether this was an equal or an unequal 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 what you learned about developing positive relationships from studying both the good and the bad aspects of the relationships you have 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. Outline one piece of advice you would offer to those involved in this relationship at an important moment in their relationship. Explain why you think this advice would be helpful at this time. 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. Outline one piece of advice you would offer to those involved in this relationship at an important moment in their relationship. Explain why you think this advice would be helpful at this time. 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 what you learned about developing positive relationships from studying both the good and the bad aspects of the relationships you have identified. Support your answer with reference to your chosen texts. (40)

C HERO, HEROINE, VILLAIN

1. (a) (i) Name **one** text on your comparative course and identify a hero or a heroine or a villain you studied in it. Explain at least one reason why you do or do not believe this character is a good role model for teenagers. Support your answer with reference to your chosen text. (15)
- (ii) Name **another** text on your comparative course and identify a hero or a heroine or a villain you studied in it. Explain at least one reason why you do or do not believe this character is a good role model for teenagers. Support your answer with reference to your chosen text. (15)
- (b) Most characters, whether heroic or villainous, possess some kind of flaw or weakness. Identify a hero, heroine or villain from each of **at least two** texts on your comparative course and compare the flaws or weaknesses evident in each of these characters. Support your answer with reference to your chosen texts. (40)

OR

2. (a) (i) Name **one** of your comparative texts and identify a hero, heroine or villain in it. Use one or more key moments to demonstrate how this character helped to make this text dramatic or exciting. (15)
- (ii) Name **another** of your comparative texts and identify a hero, heroine or villain in it. Use one or more key moments to demonstrate how this character helped to make this text dramatic or exciting. (15)
- (b) Most characters, whether heroic or villainous, possess some kind of flaw or weakness. Identify a hero, heroine or villain from each of **at least two** texts on your comparative course and compare the flaws or weaknesses evident in each of these characters. 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 the following poem, Elaine Gaston fondly remembers visits from the mobile library service to her home in Antrim in her youth. Read the poem, and the questions that follow, at least twice before writing your answers.

The Library Van

There was a carpet in the mobile library
that called to ours every other Tuesday
about four o'clock. We ran to the gate,
clanged up three metal treads into the lull
and smell of books stacked on shelves
from floor to ceiling, with names and words
I longed to know. The north wind rocked the van
as we sat cross-legged, floated out over the Sperrins*
to forests in Germany, rabbit holes in England, darkest Peru
and later, to a heath in Yorkshire, the Deep South, The Veld.

I did anything for a book,
read them on the back doorstep
while the kitchen floor was mopped,
took them down fields on sunny days,
curled like a comma on the bed
on rainy holidays in Donegal.
The date stamp and the cardboard ticket*
were my passport out, as I scanned for signs
from those who had been before,
turned down a page, left a crumb, a pressed carnation.

Elaine Gaston

* *The Sperrins – mountains in Country Antrim*

* *The cardboard ticket – refers to the system used by libraries to lend books at the time.*

1. Based on your reading of the above poem, explain how you know that the poet loved books and reading when she was young. Support your answer with reference to the poem. (10)
2. Identify two images from the above poem that you found attractive or appealing. Explain why you found these images to be attractive or appealing. (10)

PRESCRIBED POETRY (50 marks)

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

A

THE LAKE ISLE OF INNISFREE

I will arise and go now, and go to Innisfree,
And a small cabin build there, of clay and wattles made;
Nine bean-rows will I have there, a hive for the honey-bee,
And live alone in the bee-loud glade.

And I shall have some peace there, for peace comes dropping slow,
Dropping from the veils of the morning to where the cricket sings;
There midnight's all a glimmer, and noon a purple glow,
And evening full of the linnet's wings.

I will arise and go now, for always night and day
I hear lake water lapping with low sounds by the shore;
While I stand on the roadway, or on the pavements grey,
I hear it in the deep heart's core. *W.B Yeats*

1. (a) What impression of the island of Innisfree do you form from reading this poem? Support your answer with reference to the poem. (15)
- (b) In your opinion, which of the following word or words best describe(s) the feelings Innisfree inspires in Yeats? Longing Love Calm. Support your answer with reference to the poem. (15)
2. Answer **ONE** of the following: [Each part carries 20 marks]
 - (i) Identify your two favourite stanzas from the above poem and explain why these stanzas appeal to you. Support your answer with reference to the content and language of your chosen stanzas.
 - OR**
 - (ii) Explain why, in your opinion, Yeats's use of vivid imagery does or does not add to the appeal of the above poem. Support your answer with reference to the poet's use of vivid imagery in the poem.
 - OR**
 - (iii) Your class is creating a book of students' favourite poems. Each student has been invited to write a piece for inclusion in the book in which they: nominate their favourite poem, introduce the poem to readers and explain why this poem is their favourite. You have chosen Yeats's poem, "The Lake Isle of Innisfree", as your favourite. Write the piece you would contribute to the book.

B**RUSSIAN DOLL**

Her colours caught my eye.
Mixed by the light of a far off sun:
carmine, turmeric, indigo, purple –
they promised to spell us dry weather.

I'd a fiver in my pocket; that's
all they asked for. And gift wrapped her.
It had been grey all month and damp.
We felt every year in our bones

and our dead had been too much with us.
January almost over. Bitter.
I carried her home like a Holy Fire
the seven miles from the town,

my face to a wind from the north. Saw
the first primroses in the maw of a fallen oak.
There was smoke from the chimney
When I came through the woods

and, though I had spent the dinner,
I knew you'd love your gaudy doll,
you'd love what's in her
at the end of your seventh winter

Paula Meehan

1. (a) What impression of the person speaking in the above poem do you form from your reading of the poem? Support your answer with reference to the poem. (15)
- (b) In your opinion, which of the following word or words best describe(s) the Russian doll featured in the above poem? Colourful Special Attractive. Support your answer with reference to the poem. (15)

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

- (i) Identify your two favourite stanzas from the above poem and explain why these stanzas appeal to you. Support your answer with reference to the content and language of your chosen stanzas.

OR

- (ii) Explain why, in your opinion, Paula Meehan's use of vivid imagery does or does not add to the appeal of the above poem. Support your answer with reference to the poet's use of vivid imagery in the poem.

OR

- (iii) Your class is creating a book of students' favourite poems. Each student has been invited to write a piece for inclusion in the book in which they: nominate their favourite poem, introduce the poem to readers and explain why this poem is their favourite. You have chosen Paula Meehan's poem, "Russian Doll", as your favourite. Write the piece you would contribute to the book.

C**ZOO MORNING – EXTRACT LINES 1 – 18**

Elephants prepare to look solemn and move slowly
though all night they drank and danced, partied
and gambled, didn't act their age.

Night-scholar monkeys take off their glasses,
pack away their tomes and theses,
sighing as they get ready for yet another long day
of gibbering and gesticulating,
shocking and scandalizing the punters.

Bears stop shouting their political slogans
and adopt their cute-but-not-really teddies' stance
in the concrete bear-pit.

Big cats hide their flower presses, embroidery-frames
and watercolours;
grumbling, they try a few practice roars.
Their job is to rend the air, to devour carcasses,
to sleep-lounge in their vicious carnivorous ease.

What a life.

But none of them would give up show-business. *Penelope Shuttle*

1. (a) What impression of the zoo animals' overnight behaviour do you form from reading this extract? Support your answer with reference to the extract. (15)
- (b) In your opinion, which of the following word or words best describe(s) the animals' behaviour during the day? Predictable Natural Unremarkable. Support your answer with reference to the poem. (15)
2. Answer **ONE** of the following: [Each part carries 20 marks]
 - (i) Identify your two favourite stanzas from the above poem and explain why these stanzas appeal to you. Support your answer with reference to the content and language of your chosen stanzas.
 - OR**
 - (ii) Explain why, in your opinion, Penelope Shuttle's use of vivid imagery does or does not add to the appeal of the above poem. Support your response with reference to the poet's use of vivid imagery in the poem.
 - OR**
 - (iii) Your class is creating a book of students' favourite poems. Each student has been invited to write a piece for inclusion in the book in which they: nominate their favourite poem, introduce the poem to readers and explain why this poem is their favourite. You have chosen Penelope Shuttle's poem, "Zoo Morning", as your favourite. In your answer you may refer to the entire poem or just to the extract above. Write the piece you would contribute to the book.

D**THE UNCLE SPEAKS IN THE DRAWING ROOM**

I have seen the mob of late
Standing sullen in the square,
Gazing with a sullen stare
At window, balcony and gate.
Some have talked in bitter tones,
Some have held and fingered stones.

These are follies that subside.
Let us consider, none the less,
Certain frailties of glass
Which, it cannot be denied,
Lead in times like these to fear
For crystal vase and chandelier.

Not that the missiles will be cast;
None as yet dare lift an arm.
But the scene recalls a storm
When our grandsire stood aghast
To see his antique ruby bowl
Shivered in a thunder-roll.

Let us only bear in mind
How these treasures handed down
From a calmer age passed on
Are in the keeping of our kind.
We stand between the dead glass-blowers
And murmurings of missile-throwers.

Adrienne Rich

1. (a) What impression of the Uncle do you form from reading this poem? Support your answer with reference to the poem. (15)
- (b) In your opinion, which of the following word or words best describe(s) the mood of the mob in the above poem? Angry Frustrated Tense. Support your answer with reference to the poem. (15)
2. Answer **ONE** of the following: [Each part carries 20 marks]
 - (i) Identify your two favourite stanzas from the above poem and explain why these stanzas appeal to you. Support your answer with reference to the content and language of your chosen stanzas.

OR

 - (ii) Explain why, in your opinion, Rich's use of vivid imagery does or does not add to the appeal of the above poem. Support your answer with reference to the poet's use of vivid imagery in the poem.

OR

 - (iii) Your class is creating a book of students' favourite poems. Each student has been invited to write a piece for inclusion in the book in which they: nominate their favourite poem, introduce the poem to readers and explain why this poem is their favourite. You have chosen Adrienne Rich's poem, "The Uncle Speaks in the Drawing Room", as your favourite. Write the piece you would contribute to the book.

E**HAWK ROOSTING**

I sit in the top of the wood, my eyes closed.
Inaction, no falsifying dream
Between my hooked head and hooked feet:
Or in sleep rehearse perfect kills and eat.

The convenience of the high trees!
The air's buoyancy and the sun's ray
Are of advantage to me;
And the earth's face upward for my inspection.

My feet are locked upon the rough bark.
It took the whole of Creation
To produce my foot, my each feather:
Now I hold Creation in my foot

Or fly up, and revolve it all slowly -
I kill where I please because it is all mine.
There is no sophistry in my body:
My manners are tearing off heads -

The allotment of death.
For the one path of my flight is direct
Through the bones of the living.
No arguments assert my right:

The sun is behind me.
Nothing has changed since I began.
My eye has permitted no change.
I am going to keep things like this.

Ted Hughes

1. (a) What impression of the hawk do you form from reading this poem?
Support your answer with reference to the poem. (15)
- (b) In your opinion, which of the following word or words best captures(s) the poet's view of the natural world in the above poem? Savage Timeless Inspiring.
Support your answer with reference to the poem. (15)
2. Answer **ONE** of the following: [Each part carries 20 marks]
 - (i) Identify your two favourite stanzas from the above poem and explain why these stanzas appeal to you. Support your answer with reference to the content and language of your chosen stanzas.

OR

 - (ii) Explain why, in your opinion, Ted Hughes' use of vivid imagery does or does not add to the appeal of the above poem. Support your answer with reference to the poet's use of vivid imagery in the poem.

OR

 - (iii) Your class is creating a book of students' favourite poems. Each student has been invited to write a piece for inclusion in the book in which they: nominate their favourite poem, introduce the poem to readers and explain why this poem is their favourite. You have chosen Ted Hughes' poem, "Hawk Roosting", as your favourite. Write the piece you would contribute to the book.

F

HUMMING-BIRD

I can imagine, in some otherworld
 Primeval-dumb, far back
 In that most awful stillness, that only gasped
 and hummed,
 Humming-birds raced down the avenues.

Before anything had a soul,
 While life was a heave of Matter, half inanimate,
 This little bit chipped off in brilliance
 And went whizzing through the slow, vast,
 succulent stems.

I believe there were no flowers then,
 In the world where the humming-bird

flashed ahead of creation.
 I believe he pierced the slow vegetable
 veins with his long beak.

Probably he was big
 As mosses, and little lizards, they say,
 were once big.
 Probably he was a jabbing, terrifying
 monster.

We look at him through the wrong end
 of the long telescope of time,
 Luckily for us.

D.H. Lawrence

1. (a) What impression of the primeval world do you form from reading this poem?
 Support your answer with reference to the poem. (15)
- (b) In your opinion, which of the following word or words best describe(s) the
 Humming-bird depicted in the poem? Frightening Lively Astonishing.
 Support your answer with reference to the poem. (15)
2. Answer **ONE** of the following: [Each part carries 20 marks]
 - (i) Identify your two favourite stanzas from the five stanzas in the above poem and
 explain why these stanzas appeal to you. Support your answer with reference to
 the content and language of your chosen stanzas.

OR
 - (ii) Explain why, in your opinion, Lawrence's use of vivid imagery does or does not
 add to the appeal of the above poem. Support your answer with reference to
 the poet's use of vivid imagery in the poem.

OR
 - (iii) Your class is creating a book of students' favourite poems. Each student
 has been invited to write a piece for inclusion in the book in which they:
 nominate their favourite poem, introduce the poem to readers and explain
 why this poem is their favourite. You have chosen D.H. Lawrence's poem,
 "Humming-Bird", as your favourite. Write the piece you would contribute to
 the book.

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