



Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2023

English - Ordinary Level - Paper 2

Total Marks: 200

Thursday, 8 June – Afternoon, 2.00 – 5.20

Candidates must attempt the following:

- The required number of questions on **One** single text 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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Do not hand this up.

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SECTION I

THE SINGLE TEXT

(60 MARKS)

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

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

Answer any two of the following four questions. Each question carries 30 marks.

1. (a) In general, characters in texts are neither all good nor all bad. Do you agree or disagree with this statement in relation to Werner Pfennig? Support your answer with reference to the text. (10)
- (b) Identify a moment in the novel when one character was either a good or bad influence on a second character. Explain, with reference to the text, why the first character was either a good or bad influence on the second character. (10)
- (c) Would you describe *All the Light We Cannot See* as a hopeful novel? Give two reasons for your answer supporting your response with reference to the text. (10)
2. In his novel, *All the Light We Cannot See*, Doerr wants us to think about courage. Identify the three most important occasions when, in your opinion, this is revealed to the reader and explain what you learned about courage on each occasion.
3. You have just read Doerr's novel, *All the Light We Cannot See*. The editor of your school website has asked you to write a review of it for the website. Write the text of the review in which you discuss:
 - whether or not the characters in the novel were believable
 - what was interesting about the setting of the novel
 - the reasons why you would or would not recommend the novel to others.Support your response with reference to the text.
4. There are many dramatic and tense incidents in Doerr's novel, *All the Light We Cannot See*. Identify three incidents which you found to be dramatic or tense or both and explain why you found these incidents dramatic or tense or both.

B PHILADELPHIA, HERE I COME! – Brian Friel

Answer any two of the following four questions. Each question carries 30 marks.

1. (a) In general, characters in texts are neither all good nor all bad. Do you agree or disagree with this statement in relation to Gar's father, S.B. O'Donnell? Support your answer with reference to the text. (10)
- (b) Identify a moment in the play when one character was either a good or bad influence on a second character. Explain, with reference to the text, why the first character was either a good or bad influence on the second character. (10)
- (c) Would you describe *Philadelphia, Here I Come!* as a hopeful play? Give two reasons for your answer supporting your response with reference to the text. (10)
2. In his play, *Philadelphia, Here I Come!*, Friel wants us to think about poor communication. Identify the three most important occasions when, in your opinion, this is revealed to the audience and explain what you learned about poor communication on each occasion.
3. You have just watched a production of Friel's play, *Philadelphia, Here I Come!*. The editor of your school website has asked you to write a review of it for the website. Write the text of the review in which you discuss:
 - which of the characters in the play you found most fascinating
 - what was interesting about the setting of the play
 - the reasons why you would or would not recommend the play to others.Support your response with reference to the text.
4. There are many dramatic and tense scenes in Friel's play, *Philadelphia, Here I Come!*. Identify three scenes which you found to be dramatic or tense or both and explain why you found these scenes dramatic or tense or both.

C**A RAISIN IN THE SUN – Lorraine Hansberry**

Answer any two of the following four questions. Each question carries 30 marks.

1.
 - (a) In general, characters in texts are neither all good nor all bad. Do you agree or disagree with this statement in relation to Walter Lee Younger? Support your answer with reference to the text. (10)
 - (b) Identify a moment in the play when one character was either a good or bad influence on a second character. Explain, with reference to the text, why the first character was either a good or bad influence on the second character. (10)
 - (c) Would you describe *A Raisin in the Sun* as a hopeful play? Give two reasons for your answer supporting your response with reference to the text. (10)
2. In her play, *A Raisin in the Sun*, Lorraine Hansberry wants us to think about family relationships.
Identify the three most important occasions when, in your opinion, this is revealed to the audience and explain what you learned about family relationships on each occasion.
3. You have just watched a production of Hansberry's play, *A Raisin in the Sun*. The editor of your school website has asked you to write a review of it for the website. Write the text of the review in which you discuss:
 - which of the characters in the play you found most fascinating
 - what was interesting about the setting of the play
 - the reasons why you would or would not recommend the play to others.Support your response with reference to the text.
4. There are many dramatic and tense scenes in Hansberry's play, *A Raisin in the Sun*. Identify three scenes which you found to be dramatic or tense or both and explain why you found these scenes dramatic or tense or both.

D**A DOLL'S HOUSE – Henrik Ibsen**

Answer any two of the following four questions. Each question carries 30 marks.

1. (a) In general, characters in texts are neither all good nor all bad. Do you agree or disagree with this statement in relation to Torvald Helmer?
Support your answer with reference to the text. (10)
- (b) Identify a moment in the play when one character was either a good or bad influence on a second character. Explain, with reference to the text, why the first character was either a good or bad influence on the second character. (10)
- (c) Would you describe *A Doll's House* as a hopeful play? Give two reasons for your answer supporting your response with reference to the text. (10)
2. In his play, *A Doll's House*, Ibsen wants us to think about relationships between men and women.
Identify the three most important occasions when, in your opinion, this is revealed to the audience and explain what you learned about relationships between men and women on each occasion.
3. You have just watched a production of Ibsen's play, *A Doll's House*.
The editor of your school website has asked you to write a review of it for the website. Write the text of the review in which you discuss:
 - which of the characters in the play you found most fascinating
 - what was interesting about the setting of the play
 - the reasons why you would or would not recommend the play to others.Support your response with reference to the text.
4. There are many dramatic and tense scenes in Ibsen's play, *A Doll's House*.
Identify three scenes which you found to be dramatic or tense or both and explain why you found these scenes dramatic or tense or both.

E**THE COVE – Ron Rash**

Answer any two of the following four questions. Each question carries 30 marks.

1. (a) In general, characters in texts are neither all good nor all bad. Do you agree or disagree with this statement in relation to Hank Shelton?
Support your answer with reference to the text. (10)
- (b) Identify a moment in the novel when one character was either a good or bad influence on a second character. Explain, with reference to the text, why the first character was either a good or bad influence on the second character. (10)
- (c) Would you describe *The Cove* as a hopeful novel? Give two reasons for your answer supporting your response with reference to the text. (10)
2. In his novel, *The Cove*, Ron Rash wants us to think about prejudice. Identify the three most important occasions when, in your opinion, this is revealed to the reader and explain what you learned about prejudice on each occasion.
3. You have just read Rash's novel, *The Cove*.
The editor of your school website has asked you to write a review of it for the website. Write the text of the review in which you discuss:
 - whether or not the characters in the novel were believable
 - what was interesting about the setting of the novel
 - the reasons why you would or would not recommend the novel to others.Support your response with reference to the text.
4. There are many dramatic and tense incidents in Rash's novel, *The Cove*. Identify three incidents which you found to be dramatic or tense or both and explain why you found these incidents dramatic or tense or both.

F**MACBETH – William Shakespeare**

Answer any two of the following four questions. Each question carries 30 marks.

1. (a) In general, characters in texts are neither all good nor all bad. Do you agree or disagree with this statement in relation to Lady Macbeth? Support your answer with reference to the text. (10)
- (b) Identify a moment in the play when one character was either a good or bad influence on a second character. Explain, with reference to the text, why the first character was either a good or bad influence on the second character. (10)
- (c) Would you describe *Macbeth* as a hopeful play? Give two reasons for your answer supporting your response with reference to the text. (10)
2. In his play, *Macbeth*, Shakespeare wants us to think about ambition. Identify the three most important occasions when, in your opinion, this is revealed to the audience and explain what you learned about ambition on each occasion.
3. You have just watched a production of Shakespeare's play, *Macbeth*. The editor of your school website has asked you to write a review of it for the website. Write the text of the review in which you discuss:
 - which of the characters in the play you found most fascinating
 - what was interesting about the setting of the play
 - the reasons why you would or would not recommend the play to others.Support your response with reference to the text.
4. There are many dramatic and tense scenes in Shakespeare's play, *Macbeth*. Identify three scenes which you found to be dramatic or tense or both and explain why you found these scenes dramatic or tense or both.

G**FRANKENSTEIN – Mary Shelley**

Answer any two of the following four questions. Each question carries 30 marks.

1.
 - (a) In general, characters in texts are neither all good nor all bad. Do you agree or disagree with this statement in relation to Frankenstein's monster? Support your answer with reference to the text. (10)
 - (b) Identify a moment in the novel when one character was either a good or bad influence on a second character. Explain, with reference to the text, why the first character was either a good or bad influence on the second character. (10)
 - (c) Would you describe *Frankenstein* as a hopeful novel? Give two reasons for your answer supporting your response with reference to the text. (10)
2. In her novel, *Frankenstein*, Shelley wants us to think about cruelty. Identify the three most important occasions when, in your opinion, this is revealed to the reader and explain what you learned about cruelty on each occasion.
3. You have just read Shelley's novel, *Frankenstein*. The editor of your school website has asked you to write a review of it for the website. Write the text of the review in which you discuss:
 - whether or not the characters in the novel were believable
 - what was interesting about the setting of the novel
 - the reasons why you would or would not recommend the novel to others.Support your response with reference to the text.
4. There are many dramatic and tense incidents in Shelley's novel, *Frankenstein*. Identify three incidents which you found to be dramatic or tense or both and explain why you found these incidents dramatic or tense or both.

H**THE LAURAS – Sara Taylor**

Answer any two of the following four questions. Each question carries 30 marks.

1. (a) In general, characters in texts are neither all good nor all bad. Do you agree or disagree with this statement in relation to Alex's mother?
Support your answer with reference to the text. (10)
- (b) Identify a moment in the novel when one character was either a good or bad influence on a second character. Explain, with reference to the text, why the first character was either a good or bad influence on the second character. (10)
- (c) Would you describe *The Lauras* as a hopeful novel? Give two reasons for your answer supporting your response with reference to the text. (10)
2. In her novel, *The Lauras*, Taylor wants us to think about family relationships. Identify the three most important occasions when, in your opinion, this is revealed to the reader and explain what you learned about family relationships on each occasion.
3. You have just read Taylor's novel, *The Lauras*.
The editor of your school website has asked you to write a review of it for the website. Write the text of the review in which you discuss:
 - whether or not the characters in the novel were believable
 - what was interesting about the setting of the novel
 - the reasons why you would or would not recommend the novel to others.Support your response with reference to the text.
4. There are many dramatic and tense incidents in Taylor's novel, *The Lauras*.
Identify three incidents which you found to be dramatic or tense or both and explain why you found these incidents dramatic or tense or both.

I THE PICTURE OF DORIAN GRAY – Oscar Wilde

Answer any two of the following four questions. Each question carries 30 marks.

1. (a) In general, characters in texts are neither all good nor all bad. Do you agree or disagree with this statement in relation to Dorian Gray?
Support your answer with reference to the text. (10)
- (b) Identify a moment in the novel when one character was either a good or bad influence on a second character. Explain, with reference to the text, why the first character was either a good or bad influence on the second character. (10)
- (c) Would you describe *The Picture of Dorian Gray* as a hopeful novel? Give two reasons for your answer supporting your response with reference to the text. (10)
2. In his novel, *The Picture of Dorian Gray*, Wilde wants us to think about appearance. Identify the three most important occasions when, in your opinion, this is revealed to the reader and explain what you learned about appearance on each occasion.
3. You have just read Wilde's novel, *The Picture of Dorian Gray*. The editor of your school website has asked you to write a review of it for the website. Write the text of the review in which you discuss:
 - whether or not the characters in the novel were believable
 - what was interesting about the setting of the novel
 - the reasons why you would or would not recommend the novel to others.Support your response with reference to the text.
4. There are many dramatic and tense incidents in Wilde's novel, *The Picture of Dorian Gray*. Identify three moments which you found to be dramatic or tense or both and explain why you found these incidents dramatic or tense or both.

SECTION II THE COMPARATIVE STUDY (70 MARKS)

Candidates must answer **ONE** question from **either A – Relationships or B – Hero, Heroine, Villain or C – Theme**. In your answer you may not use the text you have answered on in SECTION I - The Single Text.

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. When used, the word **author** is understood to include all writers and directors of films.

A RELATIONSHIPS

1. (a) (i) In a relationship, characters can feel lonely or fulfilled. Name **one** of the texts on your comparative course and choose a relationship from it. Describe a key moment when a character in this relationship felt **either** lonely or fulfilled. Explain how this loneliness or fulfilment affected this character's behaviour towards the other character(s) in the relationship. Support your answer with reference to your chosen text. (15)
- (ii) Name **another** text on your comparative course and choose a relationship from it. Describe a key moment when a character in this relationship felt **either** lonely or fulfilled. Explain how this loneliness or fulfilment affected this character's behaviour towards the other character(s) in the relationship. Support your answer with reference to your chosen text. (15)
- (b) Identify one relationship in each of at least **two** texts on your comparative course. Compare the aspect or aspects evident in each of your chosen relationships which helped these relationships to either flourish or fail. Support your answer with reference to your chosen texts. (40)

OR

2. (a) (i) Name **one** of the texts on your comparative course and choose a relationship from it. Describe a key moment which shows one character being kind or unkind to a second character in the relationship. Explain how the kindness or lack of kindness shown, affects the second character's behaviour in the relationship. Support your answer with reference to your chosen text. (15)
- (ii) Name **another** text on your comparative course and choose a relationship from it. Describe a key moment which shows one character being kind or unkind to a second character in the relationship. Explain how the kindness or lack of kindness shown, affects the second character's behaviour in the relationship. Support your answer with reference to your chosen text. (15)
- (b) Identify one relationship in each of at least **two** texts on your comparative course. Compare the aspect or aspects evident in each of your chosen relationships which helped these relationships to either flourish or fail. Support your answer with reference to your chosen texts. (40)

B HERO, HEROINE, VILLAIN

1. (a) (i) Name **one** of the texts on your comparative course. Choose a hero, heroine or villain from the text who made an important decision. Describe the important decision made and explain why this character **either** regretted or was satisfied this decision. Support your answer with reference to your chosen text. (15)
- (ii) Name **another** text on your comparative course. Choose a hero, heroine or villain from the text who made an important decision. Describe the important decision made and explain why this character **either** regretted or was satisfied this decision. Support your answer with reference to your chosen text. (15)
- (b) Identify a hero, heroine or villain from each of at least **two** texts on your comparative course. Compare the life lessons you learned from some of the actions of these characters. Support your answer with reference to your chosen texts. (40)

OR

2. (a) (i) Authors create heroes, heroines and villains that can be complex or straightforward or a combination of both. Name **one** of the texts on your comparative course. Choose a hero, heroine or villain from that text. Using one or more key moment(s), show whether, in your opinion, your chosen hero, heroine or villain was complex or straightforward or a combination of both. Support your answer with reference to your chosen text. (15)
- (ii) Name **another** of the texts on your comparative course. Choose a hero, heroine or villain from that text. Using one or more key moment(s), show whether, in your opinion, your chosen hero, heroine or villain was complex or straightforward or a combination of both. Support your answer with reference to your chosen text. (15)
- (b) Identify a hero, heroine or villain from each of at least **two** texts on your comparative course. Compare the life lessons you learned from some of the actions of these characters. Support your answer with reference to your chosen texts. (40)

C THEME

1. (a) (i) Name **one** of the texts on your comparative course and identify a theme you have studied in that text. Describe a key moment from the text when, in your opinion, the author wanted to highlight this theme. Explain why the key moment made something important about your chosen theme clearer to you. Support your answer with reference to the text. (15)
- (ii) Name **another** text on your comparative course that deals with the same theme you discussed in part (a) (i). Describe a key moment from the text when, in your opinion, the author wanted to highlight this theme. Explain why the key moment made something important about your chosen theme clearer to you. Support your answer with reference to the text. (15)
- (b) Some texts can explore the same theme in greater depth than others. In relation to at least **two** of the texts on your comparative course, compare how deeply the same theme was explored in each text. 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) We can learn a lot about a theme from the behaviour of characters in a text. Name **one** of the texts on your comparative course and identify a theme you have studied. Using at least one character from your chosen text, discuss how you learned a lot about your theme from the behaviour of your chosen character(s). (15)
- (ii) Name **another** text on your comparative course that deals with the same theme you discussed in part (a) (i). Using at least one character from your chosen text, discuss how you learned a lot about your theme from the behaviour of your chosen character(s). (15)
- (b) Some texts can explore the same theme in greater depth than others. In relation to at least **two** of the texts on your comparative course, compare how deeply the same theme was explored in each text. 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)

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

Late Love

How they strut about, people in love,
how tall they grow, pleased with themselves,
their hair, glossy, their skin shining.
They don't remember who they have been.

How filmic they are just for this time.
How important they've become – secret, above
the order of things, the dreary mundane.
Every church bell ringing a fresh sign.

How dull the lot that are not in love.
Their clothes shabby, their skin lustreless;
How clueless they are, hair a mess, how they trudge
up and down streets in the rain,

remembering one kiss in a dark alley,
a touch in a changing-room, if lucky, a lovely wait
for the phone to ring, maybe, baby.
The past with its rush of velvet, its secret hush

already miles away, dimming now, in the late day.

Jackie Kay

1. In the poem above, what does the speaker have to say about those who are in love and those who are not in love? (10)
2. Do you like the way the poet uses language to describe people in this poem? Explain your answer with reference to two ways the poet uses language in the poem. (10)

PRESCRIBED POETRY (50 marks)

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

A

kitchenette building

We are things of dry hours and the involuntary plan,
Grayed in, and gray. "Dream" makes a giddy sound, not strong
Like "rent," "feeding a wife," "satisfying a man."

But could a dream send up through onion fumes
Its white and violet, fight with fried potatoes
And yesterday's garbage ripening in the hall,
Flutter, or sing an aria down these rooms

Even if we were willing to let it in,
Had time to warm it up, keep it very clean,
Anticipate a message, let it begin?

We wonder. But not well! not for a minute!
Since Number Five is out of the bathroom now,
We think of lukewarm water, hope to get in it.

Gwendolyn Brooks

1. (a) What do you think is the most important message in this poem?
Explain your answer with reference to the poem. (15)
- (b) What impression do you get of the place in which this poem is set? Support your answer with reference to the poem. (15)
2. Answer **ONE** of the following: [Each part carries 20 marks]
 - (i) Your local library is trying to encourage people to read poetry. They are running a competition inviting people to write a letter about how their favourite poem makes them feel. You decide to enter the competition. Write your letter in which you outline what the poem, 'kitchenette building' makes you feel when you read it. Support your answer with reference to the poem.

OR

- (ii) Do you think Brooks makes effective use of imagery in this poem?
Support your answer with reference to the poet's use of imagery in the poem.

OR

- (iii) You have been asked to suggest a poem that would be a good poem to make into a short film. The poem you have chosen is 'kitchenette building'. Explain three reasons why you think 'kitchenette building' would be a good choice. If you wish, you may refer to some of the following areas: character, mood, sounds, images, setting.

B**My Father's Kites**

were crude assemblages of paper sacks and twine,
amalgams of pilfered string and whittled sticks,
twigs pulled straight from his garden, dry patch

of stony land before our house only he
could tend into beauty, thorny roses goaded
into color. How did he make those makeshift

diamonds rise, grab ahold of the wind to sail
into sky like nothing in our neighborhood
of dented cars and stolid brick houses could?

It wasn't through faith or belief in otherworldly
grace, but rather a metaphor from moving
on a street where cars rusted up on blocks,

monstrously immobile, and planes, bound
for that world we could not see, roared
above our heads, our houses pawns

in a bigger flight path. How tricky the launch
into air, the wait for the right eddy to lift
our homemade contraption into the sullen

blue sky above us, our eyes stinging
with the glut of the sun. And the sad tangle
after flight, collapse of grocery bags

and broken branches, snaggle of string
I still cannot unfurl. Father, you left me
with this unsated need to find the most

delicately useful of breezes, to send
myself into the untenable, balance my weight
as if on paper wings, a flutter then fall,

a stutter back to earth, an elastic sense
of being and becoming forged in our front
yard, your hand over mine over balled string.

Allison Joseph

1. (a) What do you think is the most important message in this poem?
Explain your answer with reference to the poem. (15)
- (b) What impression do you get of the place in which this poem is set? Support your
answer with reference to the poem. (15)
2. Answer **ONE** of the following: [Each part carries 20 marks]
 - (i) Your local library is trying to encourage people to read poetry. They are running
a competition inviting people to write a letter about how their favourite poem makes
them feel. You decide to enter the competition. Write your letter in which you outline
what the poem, 'My Father's Kites' makes you feel when you read it. Support your
answer with reference to the poem.
 - OR**
 - (ii) Do you think Joseph makes effective use of imagery in this poem?
Support your answer with reference to the poet's use of imagery in the poem.
 - OR**
 - (iii) You have been asked to suggest a poem that would be a good poem to make
into a short film. The poem you have chosen is 'My Father's Kites'. Explain three
reasons why you think 'My Father's Kites' would be a good choice. If you wish, you may
refer to some of the following areas: character, mood, sounds, images, setting.

C**Sonnet XVIII - Shall I Compare Thee**

Shall I compare thee to a summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date;
Sometimes too hot the eye of heaven shines,
And often is his gold complexion dimm'd;
And every fair from fair sometimes declines,
By chance or nature's changing course untrimm'd
But thy eternal summer shall not fade,
Nor lose possession of that fair thou ow'st;
Nor shall death brag thou wander'st in his shade,
When in eternal lines to time thou grow'st:
So long as men can breathe or eyes can see,
So long lives this, and this gives life to thee.

William Shakespeare

1. (a) What do you think is the most important message in this poem?
Explain your answer with reference to the poem. (15)
- (b) What impression do you get of summer from this poem? Support your
answer with reference to the poem. (15)
2. Answer **ONE** of the following: [Each part carries 20 marks]
 - (i) Your local library is trying to encourage people to read poetry. They are running a competition inviting people to write a letter about how their favourite poem makes them feel. You decide to enter the competition. Write your letter in which you outline what the poem, 'Shall I Compare Thee' makes you feel when you read it. Support your answer with reference to the poem.

OR
 - (ii) Do you think Shakespeare makes effective use of imagery in this poem?
Support your answer with reference to the poet's use of imagery in the poem.

OR
 - (iii) You have been asked to suggest a poem that would be a good poem to make into a short film. The poem you have chosen is 'Shall I Compare Thee'. Explain three reasons why you think 'Shall I Compare Thee' would be a good choice. If you wish, you may refer to some of the following areas: character, mood, sounds, images, setting.

D**The Prodigal**

The brown enormous odor he lived by
was too close, with its breathing and thick hair,
for him to judge. The floor was rotten; the sty
was plastered halfway up with glass-smooth dung.
Light-lashed, self-righteous, above moving snouts,
the pigs' eyes followed him, a cheerful stare –
even to the sow that always ate her young –
till, sickening, he leaned to scratch her head.
But sometimes mornings after drinking bouts
(he hid the pints behind a two-by-four),
the sunrise glazed the barnyard mud with red:
the burning puddles seemed to reassure.
And then he thought he almost might endure
his exile yet another year or more.

But evenings the first star came to warn.
The farmer whom he worked for came at dark
to shut the cows and horses in the barn
beneath their overhanging clouds of hay,
with pitchforks, faint forked lightnings, catching light,
safe and companionable as in the Ark.
The pigs stuck out their little feet and snored.
The lantern – like the sun, going away –
laid on the mud a pacing aureole.
Carrying a bucket along a slimy board,
he felt the bats' uncertain staggering flight,
his shuddering insights, beyond his control,
touching him. But it took him a long time
finally to make his mind up to go home.

Elizabeth Bishop

1. (a) What do you think is the most important message in this poem?
Explain your answer with reference to the poem. (15)
- (b) What impression do you get of the place in which this poem is set? Support your
answer with reference to the poem. (15)
2. Answer **ONE** of the following: [Each part carries 20 marks]
 - (i) Your local library is trying to encourage people to read poetry. They are running
a competition inviting people to write a letter about how their favourite poem makes them
feel. You decide to enter the competition. Write your letter in which you outline what the
poem, 'The Prodigal' makes you feel when you read it. Support your answer with reference
to the poem.
 - OR**
 - (ii) Do you think Bishop makes effective use of imagery in the poem?
Support your answer with reference to the poet's use of imagery in the poem.
 - OR**
 - (iii) You have been asked to suggest a poem that would be a good poem to make
into a short film. The poem you have chosen is 'The Prodigal'. Explain three reasons
why you think 'The Prodigal' would be a good choice. If you wish, you may refer to
some of the following areas: character, mood, sounds, images, setting.

E**Antarctica**

'I am just going outside and may be some time.'
The others nod, pretending not to know.
At the heart of the ridiculous, the sublime.

He leaves them reading and begins to climb,
Goading his ghost into the howling snow;
He is just going outside and may be some time.

The tent recedes beneath its crust of rime
And frostbite is replaced by vertigo:
At the heart of the ridiculous, the sublime.

Need we consider it some sort of crime,
This numb self-sacrifice of the weakest? No,
He is just going outside and may be some time –

In fact for ever. Solitary enzyme,
Though the night yield no glimmer there will glow,
At the heart of the ridiculous, the sublime.

He takes leave of the earthly pantomime
Quietly, knowing it is time to go.
'I am just going outside and may be some time.'
At the heart of the ridiculous, the sublime.

Derek Mahon

1. (a) What do you think is the most important message in this poem?
Explain your answer with reference to the poem. (15)
- (b) What impression do you get of the place in which this poem is set? Support your answer with reference to the poem. (15)
2. Answer **ONE** of the following: [Each part carries 20 marks]
 - (i) Your local library is trying to encourage people to read poetry. They are running a competition inviting people to submit a letter about how their favourite poem makes them feel. You decide to enter the competition. Write your letter in which you outline what the poem, 'Antarctica' makes you feel when you read it. Support your answer with reference to the poem.

OR
 - (ii) Do you think Mahon makes effective use of imagery in this poem?
Support your answer with reference to the poet's use of imagery in the poem.

OR
 - (iii) You have been asked to suggest a poem that would be a good poem to make into a short film. The poem you have chosen is 'Antarctica'. Explain three reasons why you think 'Antarctica' would be a good choice. If you wish, you may refer to some of the following areas: character, mood, sounds, images, setting.

F**Shancoduff**

My black hills have never seen the sun rising,
Eternally they look north towards Armagh.
Lot's wife would not be salt if she had been
Incurious as my black hills that are happy
When dawn whitens Glassdrummond chapel.

My hills hoard the bright shillings of March
While the sun searches in every pocket.
They are my Alps and I have climbed the Matterhorn
With a sheaf of hay for three perishing calves
In the field under the Big Forth of Rocksavage.

The sleety winds fondle the rushy beards of Shancoduff
While the cattle-drovers sheltering in the Featherna Bush
Look up and say: 'Who owns them hungry hills
That the water-hen and snipe must have forsaken?
A poet? Then by heaven he must be poor.'
I hear and is my heart not badly shaken?

Patrick Kavanagh

1. (a) What do you think is the most important message in this poem?
Explain your answer with reference to the poem. (15)
- (b) What impression do you get of the place in which this poem is set? Support your answer with reference to the poem. (15)
2. Answer **ONE** of the following: [Each part carries 20 marks]
 - (i) Your local library is trying to encourage people to read poetry. They are running a competition inviting people to submit a letter about how their favourite poem makes them feel. You decide to enter the competition. Write your letter in which you outline what the poem, 'Shancoduff' makes you feel when you read it. Support your answer with reference to the poem.
 - OR**
 - (ii) Do you think Kavanagh makes effective use of imagery in this poem? Support your answer with reference to the poet's use of imagery in the poem.
 - OR**
 - (iii) You have been asked to suggest a poem that would be a good poem to make into a short film. The poem you have chosen is 'Shancoduff'. Explain three reasons why you think 'Shancoduff' would be a good choice. If you wish, you may refer to some of the following areas: character, mood, sounds, images, setting.

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