

AN ROINN OIDEACHAIS AGUS EOLAÍOCHTA  
LEAVING CERTIFICATE EXAMINATION, 2000

**M.11**

# **ENGLISH - HIGHER LEVEL - PAPER I**

WEDNESDAY, 7 JUNE - MORNING 9.45 - 12.35

Total Marks: 160

BOTH SECTIONS of this paper (Composition and Unprescribed Prose) must be attempted.

## I. COMPOSITION - (100 marks)

Write a prose composition on **one** of the following subjects:

- (a) Fanatics.
- (b) Saving the planet.
- (c) Opening doors.
- (d) "History teaches us nothing."
- (e) The music video - a new art form?
- (f) There is too much emphasis on rights - not enough emphasis on responsibilities.
- (g) Youth - a time for optimism.
- (h) You have just been appointed Minister for Education and Science. Write out the speech you would make outlining the changes you wish to see brought about in education in Ireland.

## II. UNPRESCRIBED PROSE - (60 marks)

Read this passage carefully, and then answer the questions which follow it.

1. Until recently, no one would have been rash enough to claim that there was, or ever had been, an easily identifiable school of Irish painting even worth numbering among the lesser schools of European art. Many centuries ago, when Ireland possessed a distinct culture of its own, the relief sculpture of the high crosses, the intricate illuminations of the manuscripts, and the skilful metalwork of the liturgical vessels might have given promise of solid development in the arts and of the secure foundation of durable tradition. But the Christian-Gaelic pattern was smashed by internal strife and invasion from overseas, and this early promise remained unfulfilled.
2. Art as an expression of the human spirit cannot be conjured into being merely by the fulfilling of material conditions. Nevertheless, in Europe at any rate, it seems fairly clear that fine painting and good sculpture require for their emergence and fruition certain social and economic factors.
3. The most influential schools of art are, of course, associated with cities, or, at least, have developed in close proximity to them. The great men of Florence were not only painters, but often metalworkers, architects, sculptors - crafts which for their expression require the whole resources of rich communities, workshops, access to materials, skilled assistants, co-operative effort, and effective patronage. These are not to be found in a hillside settlement, in a predominantly peasant society lying under tribute to an often alien land-owning class. The growth of cities in the Europe of the Middle Ages was accomplished by men's breaking away from such a matrix, by the coming together of merchants and artisans, freed from the burden of feudal duties and from the weight of agricultural labour. In these centres, these oases of security and progress in a sea of brigandage and conservatism, the artist took his place, not superior to, but justly ranked with his fellow handicraftsmen. And so the towns prospered and the traditions of social workmanship developed.
4. This then was a factor almost entirely lacking in the Irish scene. Our towns were, for long, garrison points, mere trading posts on the frontier. Our specialist craftsmen, tinker and tailor, were not members of corporations, but rather itinerant; the volume of employment was too thinly spread to admit of permanent residence in any one centre. Hence the potential artist here has lacked the support of that strong body of traditional usage inherent in the urban milieu. There was no group or class to share the wisdom of settled masters.
5. In the absence of these urban benefits, the Irish have produced poets, story-tellers, singers, actors, whose activities could be fostered in small poor communities and carried on by single individuals wherever they found themselves. Seldom did Ireland produce scientists, orchestral composers or decorative artists, who require for the full scope of their talents the broad stage of city organisation, wealth, tradition, leisure.

6. Again, for the creation of a considerable volume of work by competent artists, clearly articulated social needs must exist. One such social need, that of organised religion, could scarcely become emphatically expressed in Ireland before the eighteenth century. The Roman Catholic Church, so rich in motif, so strong in emotional urge and physical requirement, was here, for long, the repository of the faith of a subject people; without the wealth wherewith to equip its edifices, without the ceremonial prestige. The other denominations were strongly Puritan, and save for the established Church of Ireland during a brief period in the eighteenth century, resolutely avoided extensive ornament. And from this unfortunate background, the churches in Ireland, North and South, can scarcely be said to have yet recovered.
7. There is yet another social need that can give rise to significant artistic endeavour. The dignity of a court, the need of a ruling monarch for decorous surroundings, for indispensable and psychologically important display, have laid art under tribute in many instances, since the physical magnificence and emotional splendour necessary for these ends can be supplied only by a host of decorators, artists and craftsmen. Ireland had for long to be satisfied with a Viceroy in Dublin, the mere shadow of regal glory.

1. How did the "growth of cities" (Paragraph 3), contribute to the emergence of fine painting and good sculpture in the Middle Ages?

2. What, according to the writer, were the factors that affected the development of art in Ireland?

3. Answer **EITHER (a) OR (b)**

**(a)** Explain, in its context, what the author means by each of the following:

**(i)** "Art as an expression of the human spirit cannot be conjured into being merely by the fulfilling of material conditions." (Paragraph 2)

**(ii)** "Hence the potential artist here has lacked the support of that strong body of traditional usage inherent in the urban milieu." (Paragraph 4)

**OR**

**(b)** Write a brief note on the use of contrast in the above passage.

4. How would you describe the writer's prose style in the above passage? Support your description of the writer's style by reference to the passage.

AN ROINN OIDEACHAIS AGUS EOLAÍOCHTA  
LEAVING CERTIFICATE EXAMINATION, 2000

M.12

**ENGLISH - HIGHER LEVEL - PAPER II**

WEDNESDAY, 7 JUNE - AFTERNOON, 2.00 - 5.20

**Total marks: 240**

**Four questions** must be attempted, as follows:-

Candidates must attempt **Question A** in **Section I** (Drama). They must also attempt **one** question from **Section II** (Poetry), and **one** question from **Section III** (Fiction). They may take their fourth question from whichever Section they wish.

Each question on this paper carries 60 marks.

**N.B.** In the Sections on Drama and Fiction, if a question contains alternatives, candidates **may not** attempt **both** alternatives in that question.

**OVER** →

## I. DRAMA

### A HAMLET (*Shakespeare*)

- (i) "The opposition between appearances and reality is a significant dramatic feature of the play *Hamlet*."

Discuss this view, supporting your answer by quotation from or reference to the play.

OR

- (ii) Discuss Shakespeare's use of soliloquy in the play *Hamlet*.

Support your answer by relevant quotation or reference.

### B THE PLAYBOY OF THE WESTERN WORLD (*Synge*)

- (i) "Love as a transforming force is central to the play *The Playboy of the Western World*."

Discuss this statement, supporting your answer by quotation from or reference to the play.

OR

- (ii) "*The Playboy of the Western World* can be seen as a severe criticism of Irish peasant society."

Discuss this statement, supporting your answer by reference to or quotation from the play.

### C. DEATH OF A SALESMAN (*Miller*)

- (i) "The play *Death of a Salesman* dramatically presents a world corrupted by a false sense of values."

Discuss this statement, supporting your answer by quotation from or reference to the play.

OR

- (ii) "Ben and Charlie are significant contrasts to Willy Loman. Their lives throw Willy's life into sharp relief."

Discuss this statement, supporting your answer by quotation from or reference to the play.

**D ROSENCRANTZ AND GUILDENSTERN ARE DEAD (Stoppard)**

- (i) “The play *Rosencrantz and Guildenstern are Dead* presents us with a bleak picture of human nature and human destiny.”

Discuss this statement, supporting your answer by quotation from or reference to the play.

**OR**

- (ii) From your study of the play *Rosencrantz and Guildenstern are Dead* do you consider that Tom Stoppard is a clever and witty playwright?

Support your answer by quotation from or reference to the play.

**II. POETRY**

- A** “The aspect of Donne’s poetry which strikes us most forcibly is its emotional intensity.”

Discuss this statement, supporting your answer by reference to the poems by Donne on your course.

- B** “While Keats’s poetry celebrates life, it also acknowledges life’s limitations.”

Discuss this statement, supporting your answer by reference to the poems by Keats on your course.

- C** “Hopkins conveys deep personal experience in a style which is both refreshing and dramatic.”

Discuss this statement in its entirety, supporting your answer by reference to the poems by Hopkins on your course.

**D The Circus Animals’ Desertion**

I sought a theme and sought for it in vain,  
I sought it daily for six weeks or so.  
Maybe at last, being but a broken man,  
I must be satisfied with my heart, although  
Winter and summer till old age began 5  
My circus animals were all on show,  
Those stilted boys, that burnished chariot,  
Lion and woman and the Lord knows what.

What can I but enumerate old themes?  
First that sea-rider Oisín led by the nose 10  
Through three enchanted islands, allegorical dreams,  
Vain gaiety, vain battle, vain repose,  
Themes of the embittered heart, or so it seems,  
That might adorn old songs or courtly shows;  
But what cared I that set him on to ride, 15  
I, starved for the bosom of his faery bride?

And then a counter-truth filled out its play,  
*The Countess Cathleen* was the name I gave it;  
She, pity-crazed, had given her soul away,  
But masterful Heaven had intervened to save it. 20  
I thought my dear must her own soul destroy,  
So did fanaticism and hate enslave it,  
And this brought forth a dream and soon enough  
This dream itself had all my thought and love.

And when the Fool and Blind Man stole the bread Cuchulain fought the ungovernable sea; Heart-mysteries there, and yet when all is said It was the dream itself enchanted me: Character isolated by a deed	25
To engross the present and dominate memory. Players and painted stage took all my love, And not those things that they were emblems of.	30
Those masterful images because complete Grew in pure mind, but out of what began? A mound of refuse or the sweepings of a street, Old kettles, old bottles, and a broken can, Old iron, old bones, old rags, that raving slut Who keeps the till. Now that my ladder's gone, I must lie down where all the ladders start, In the foul rag-and-bone shop of the heart.	35  40

*William Butler Yeats*

- (i) How does the final stanza of the above poem connect thematically with the stanzas that precede it?

Support your answer by relevant quotation or reference.

- (ii) Discuss the poet's use of symbolism in the above poem.

Illustrate your answer with appropriate quotation or reference.

- (iii) Answer **ONE** of the following:-

- (a) "*The Circus Animals' Desertion* analyses the poet's career with devastating honesty."

Discuss this view, supporting your answer by reference to or quotation from the poem.

- (b) Briefly discuss one significant point of comparison **or** contrast between the above poem and any other poem by Yeats on your course.

- (c) What is the prevailing mood of the above poem?

Support your answer by appropriate reference or quotation.

- E** "Great poetry arises from very simple and direct experiences."

Discuss this statement in relation to the poetry of **any two** poets on your course.

**(N.B.** You may **not** select a poet on whom you have already answered in this Section.)

### III. FICTION

#### A EMMA (*Austen*)

- (i) "The contrasting of reality with a series of self-deceptions and misunderstandings is memorably conveyed in the novel *Emma*."

Discuss this statement, supporting the points you make by reference to the novel.

OR

- (ii) "The world of Jane Austen's *Emma*, while interesting, is not attractive."

Discuss this statement, supporting the points you make by appropriate reference to the novel.

#### B A PORTRAIT OF THE ARTIST AS A YOUNG MAN (*Joyce*)

- (i) "In *A Portrait of the Artist as a Young Man* the emphasis is entirely on Stephen – we see everything through his eyes."

Discuss this statement, supporting the points you make by reference to the novel.

OR

- (ii) "The novel *A Portrait of the Artist as a Young Man* effectively demonstrates the liberating and recreating power of art."

Discuss this statement, supporting the points you make by reference to the novel.

#### C THE MODERN NOVEL

**(N.B.** In answering either of the following questions on the modern novel, you may **not** take either *Emma* or *A Portrait of the Artist as a Young Man* as a modern novel.)

- (i) "From reading the modern novel, there emerges an unflattering and brutal view of human nature."

Discuss this statement, supporting your answer by reference to **one or more** of the modern novels on your course.

OR

- (ii) "Vivid characterisation is a distinctive feature of the modern novel."

Discuss this statement, supporting your answer by reference to **one or more** of the modern novels on your course.