



Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2012

English - Higher Level - Paper 2

Total Marks: 200

Thursday, 7 June – Afternoon, 2.00 – 5.20

Candidates must attempt the following :-

- ONE question from SECTION I – The Single Text
- ONE question from SECTION II – The Comparative Study
- ONE question on the Unseen Poem from SECTION III – Poetry
- ONE question on Prescribed Poetry from SECTION III – Poetry

N.B. Candidates must answer on Shakespearean Drama.

They may do so in SECTION I, the Single Text (*Hamlet*) or in SECTION II, The Comparative Study (*Hamlet, A Winter's Tale*).

INDEX OF SINGLE TEXTS

Emma	– Page 2
Empire of the Sun	– Page 2
Dancing at Lughnasa	– Page 3
A Doll's House	– Page 3
Hamlet	– Page 3



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

A EMMA – Jane Austen

- (i) “Jane Austen uses a variety of comic elements effectively in the course of the novel, *Emma*.”

Discuss this statement, supporting your answer with suitable reference to the text.

OR

- (ii) “Austen clearly presents Emma’s many faults without ever losing the reader’s sympathy for the heroine.”

Write a response to this statement, supporting your answer with suitable reference to Jane Austen’s novel, *Emma*.

B EMPIRE OF THE SUN – J. G. Ballard

- (i) Explain how the characteristics that Jim displays, in the course of the novel, enable him to survive in desperate circumstances.

Support your answer with suitable reference to Ballard’s novel, *Empire of the Sun*.

OR

- (ii) “Ballard uses various literary techniques to create a realistic portrayal of war in his novel, *Empire of the Sun*.”

Discuss this statement, supporting your answer with suitable reference to the novel.

C DANCING AT LUGHNASA – Brian Friel

- (i) “Friel uses a range of techniques to construct the realistic and heart-warming world of Ballybeg.”

Write your response to this statement, supporting your answer with suitable reference to Friel’s play, *Dancing at Lughnasa*.

OR

- (ii) “The male characters in Friel’s play, *Dancing at Lughnasa*, deserve our sympathy but not our admiration.”

Do you agree with this view? Support your answer with suitable reference to the text.

D A DOLL’S HOUSE – Henrik Ibsen

- (i) “There are good reasons to dislike Torvald Helmer, but he is also deserving of some compassion and understanding throughout the play.”

Do you agree with this view? Support your answer with suitable reference to *A Doll’s House*.

OR

- (ii) Ibsen makes significant dramatic use of Kristine Linde throughout the play, *A Doll’s House*.

Discuss this statement, supporting your answer with suitable reference to the play.

E HAMLET – William Shakespeare

- (i) “Hamlet’s madness, whether genuine or not, adds to the fascination of his character for the audience.”

Discuss this statement, supporting your answer with suitable reference to the play, *Hamlet*.

OR

- (ii) “Shakespeare uses a variety of techniques to convey a world of corruption in the play, *Hamlet*.

Write your response to this statement, supporting your answer with suitable reference to the text.

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

In your answer you may not use the text you have answered on in **SECTION I** – The Single Text.

N.B. The questions use the word **text** to refer to all the different kinds of texts available for study on this course, i.e. novel, play, short story, autobiography, biography, travel writing, and film. The questions use the word **reader** to include viewers of films and theatre audiences and the word **author** to refer to novelists, playwrights, writers in all genres, and film-directors.

A THE GENERAL VISION AND VIEWPOINT

1. “The general vision and viewpoint of a text can be shaped by the reader’s attitude to a central character.”

Compare the extent to which your attitude to a central character helped shape your understanding of the general vision and viewpoint of **at least two texts** on your comparative course. (70)

OR

2. “Various aspects of texts can provoke a range of emotional responses in readers which aid the construction of the general vision and viewpoint.”

(a) With reference to **one** text on your comparative course, what aspects of the text shaped your emotional response and helped you to construct the general vision and viewpoint of that text? (30)

(b) With reference to **two other texts** on your comparative course, compare the aspects of these texts that shaped your emotional response and helped you to construct the general vision and viewpoint of these texts. (40)

B LITERARY GENRE

1. “Authors make use of a variety of techniques to shape memorable characters.”

Identify and compare the techniques used to shape one or more memorable characters in **at least two texts** you have encountered on your comparative course. (70)

OR

2. (a) With reference to **one** text on your comparative course, discuss the author’s use of setting (or settings) as an effective feature of good story telling. (30)
- (b) With reference to **two other texts** on your comparative course, compare how the authors use settings as an effective feature of good story telling. (40)

Candidates must answer **A** – Unseen Poem **and B** – Prescribed Poetry.

A UNSEEN POEM (20 marks) Answer **either** Question **1** or Question **2**.

The Beautiful Lie

He was about four, I think...it was so long ago.
In a garden; he'd done some damage
behind a bright screen of sweet-peas
- snapped a stalk, a stake, I don't recall,
but the grandmother came and saw, and asked him
"Did you do that?"

Now, if she'd said *why* did you do that,
he'd never have denied it. She showed him
he had a choice. I could see in his face
the new sense, the possible. That word and deed
need not match, that you could say the world
different, to suit you.

When he said "No", I swear it was as moving
as the first time a baby's fist clenches
on a finger, as momentous as the first
taste of fruit. I could feel his eyes looking
through a new window, at a world whose form
and colour weren't fixed

but fluid, that poured like a snake, trembled
around the edges like northern lights, shape-shifted
at the spell of a voice. I could sense him filling
like a glass, hear the unreal sea in his ears.
*This is how to make songs, create men, paint pictures,
tell a story.*

I think I made up the screen of sweet-peas.
Maybe they were beans, maybe there was no screen:
it just felt as if there should be, somehow.
And he was my- no, I don't need to tell that.
I know I made up the screen. And I recall very well
what he had done.

Sheenagh Pugh

1. (a) From your reading of this poem, explain your understanding of the title, *The Beautiful Lie*. (10)
- (b) Choose one image from the poem that appealed to you. Explain your choice. (10)

OR

2. Write a personal response to this poem, highlighting the impact it makes on you. Your answer should make close reference to the text. (20)

B PRESCRIBED POETRY (50 marks)

Candidates must answer **one** of the following questions (1 – 4).

1. Thomas Kinsella

“Kinsella’s poetic world is one of darkness and decay, relieved by glimpses of insight and acceptance.”

To what extent do you agree with this statement? Support your answer with suitable reference to the poetry of Thomas Kinsella on your course.

2. Adrienne Rich

“Rich’s poetry communicates powerful feelings through thought-provoking images and symbols.”

Write your response to this statement with reference to the poems by Adrienne Rich on your course.

3. Philip Larkin

“Larkin’s poems often reveal moments of sensitivity which lessen the disappointment and cynicism found in much of his work.”

To what extent do you agree with this statement? Support your answer with suitable reference to the poetry of Philip Larkin on your course.

4. Patrick Kavanagh

“Aspects of Kavanagh’s poetry could be seen as dated and irrelevant, but his unique poetic language has enduring appeal.”

Do you agree with this assessment of his poetry? Support your points with suitable reference to the poetry of Patrick Kavanagh on your course.

Blank Page