

AN ROINN OIDEACHAIS AGUS EOLAÍOCHTA
LEAVING CERTIFICATE EXAMINATION, 2001

English – Ordinary Level – Paper 2

Total Marks: 200

Wednesday, 6th June — Afternoon, 1.30 – 4.50

Candidates must attempt the following: —

- **ONE** question 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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SECTION I

THE SINGLE TEXT (60 marks)

Candidates must answer on **ONE** text (A — J).

A JANE EYRE — Charlotte Brontë

Answer **all** of the questions.

1. (a) Why was Jane sent to the red room at Gateshead? (5)
(b) What happened to her as a result of this experience? (10)
2. (a) Why was Lowood school closed down? (5)
(b) Describe Jane's last night with Helen, Jane's friend, at Lowood school. (10)
3. Answer **ONE** of the following. [Each part carries 30 marks]
 - (i) Imagine you are a young servant at Thornfield, Mr. Rochester's house. Write a letter to your parents describing what life is like there.

OR

- (ii) Jane lives in many different places. Which place, in your opinion, was the worst and why? In your answer you should refer to the novel.

OR

- (iii) Jane is constantly getting herself into trouble with those in authority over her. Why do you think this is so? Refer to the novel in your answer.

B GREAT EXPECTATIONS — Charles Dickens

Answer **all** of the questions.

1. Briefly describe what life was like for Pip as a child with Joe Gargery and Mrs Joe. Support your answer by reference to the novel. (15)
2. In your opinion, was Joe Gargery a good man? Refer to the novel in support of your opinion. (15)
3. Answer **ONE** of the following. [Each part carries 30 marks]
 - (i) *Great Expectations* shows us that the rich don't care about the poor and treat them with cruelty. Do you agree with this statement? In your answer you should refer to the novel.

OR

- (ii) Imagine you could write a letter to Charles Dickens telling him what you thought of his novel, *Great Expectations*. Write the letter referring to the novel.

OR

- (iii) Dickens is a master at creating powerful scenes. Briefly describe one of these scenes and say how it made you feel.

C PHILADELPHIA HERE I COME — Brian Friel

Answer **all** of the questions.

- 1 (a) Briefly say whether you think S. B. O'Donnell was a good or bad father to Gar. Give reasons for your answer. (10)
- (b) Describe what happened when Gar, near the end of the play, tried to get S. B. to remember the fishing trip on Lough na Cloch Cor. (10)
- (c) Overall, do you think Gar was fair to his father throughout the play? Give reasons for your answer. (10)

2 Answer **ONE** of the following. [Each part carries 30 marks]

- (i) Write a paragraph (150–200 words) on the similarities **and/or** differences you notice between Ireland as it is portrayed in *Philadelphia Here I Come* and Ireland today.

OR

- (ii) From what you see of his Aunt Lizzy and Uncle Con during the play, do you think that Gar will enjoy his new life with them in Philadelphia? Explain your answer.

OR

- (iii) Imagine Gar telephones one of the boys (Ned, Tom or Joe) from America. Write out the conversation that might take place between them. Refer to characters **and/or** events of the play.

D FAR FROM THE MADDING CROWD — Thomas Hardy

Answer **all** of the questions.

1. (a) Describe Gabriel Oak's first and unsuccessful proposal of marriage to Bathsheba. (10)
- (b) Why do you think Gabriel was so attracted to Bathsheba? Refer to the novel in your answer. (10)
- (c) What is your opinion of Bathsheba's treatment of Oak in the course of the novel? Support your answer by reference to the novel. (10)

2. Answer **ONE** of the following. [Each part carries 30 marks]

- (i) Would you agree that the characters in the novel have very powerful feelings? In your answer you should refer to **one or more** of the characters from the novel.

OR

- (ii) "The novel *Far From the Madding Crowd* is packed with memorable scenes". Discuss this statement with reference to at least **one** scene from the novel.

OR

- (iii) How is the way of life in Weatherbury different from modern life as you know it? In your answer refer to the novel.



SECTION I (Continued)

E LIES OF SILENCE — Brian Moore

Answer **all** of the questions.

1. (a) In your view, what kind of person is Michael Dillon, the central character in *Lies of Silence*? Support your view by reference to the novel. (10)
- (b) What do you think was the most difficult thing Michael had to do in the course of the story? Explain your answer by reference to the events of the novel. (10)
- (c) “Most people would approve of Michael Dillon’s behaviour right through the story of *Lies of Silence*.”

What do you think of this view of the way Michael behaved? Support your answer by reference to the novel. (20)

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

- (i) From the list given below, choose the statement that is closest to your opinion of Moira, Michael Dillon’s wife. Give reasons for your choice:–

- *She was brave and determined...*
- *She was foolish and selfish...*
- *She was angry and disappointed with Michael...*

OR

- (ii) What were the most important things the novel had to teach you about life? Outline your answer in about 150 – 200 words illustrating your views by reference to the text.

OR

- (iii) Do you think *Lies of Silence* would make an interesting and exciting film? In your answer you should make reference to characters and events from the story.

F MY OEDIPUS COMPLEX and OTHER STORIES — Frank O’Connor

Answer **all** of the questions.

1. Write a brief account of the story by Frank O’Connor that you most enjoyed reading. [You must give the name of the story.] (15)
2. Compare the story you have written about in part 1 with any **one** of the other stories by Frank O’Connor on your course. You may refer to similarities **and/or** differences in your answer. (15)

F (Continued)

3. Answer **ONE** of the following. [Each part carries 30 marks]

(i) From reading the stories of Frank O'Connor what are the most important things we learn about **one** of the following sets of relationships:

— *The relationships between adults and children?*

— *The relationships between men and women?*

Your answer should refer to **at least two** of the stories.

OR

(ii) Imagine you were asked to make a film of **one** of the stories of Frank O'Connor. Which story would you choose? Explain as clearly as you can why that story would be particularly suitable.

OR

(iii) "The child in the stories of Frank O'Connor is just like any other child." Would you agree with this view of the child in the short stories of Frank O'Connor? Give reasons for your answer supporting them by reference to at least one of the stories.

G KING LEAR — William Shakespeare

Answer **all** of the questions.

1. Describe the scene in which King Lear dies. (15)

2. With which character in *King Lear* do you feel most sympathy? Explain your answer. (15)

3. Answer **one** of the following [Each part carries 30 marks]

(i) You are taking part in a school debate with the following motion;

"There is too much pointless violence in Shakespeare."

Argue for or against this motion with particular reference to King Lear.

OR

(ii) Do you think that Lear was completely responsible for the disaster which happens to him? Give reasons for your opinion.

OR

(iii) In your opinion was Gloucester a good father to his sons, Edgar and Edmund? Give reasons for your opinion.



SECTION I (Continued)

H HAMLET — William Shakespeare

Answer **all** of the questions.

1. In Act 1 Scene 5 of the play, Hamlet describes his uncle, Claudius, in these words – “Villain, villain, smiling, damned villain!”. Why does Hamlet feel so angry with his uncle? Give reasons for your answer. (10)
2. Write an account of the way the relationship between Hamlet and Claudius develops through the play. Refer to the things that happens between them and the way they feel about each other. (20)
3. Answer **ONE** of the following. [Each part carries 30 marks]
 - (i) Imagine you were a newspaper, radio or television reporter on a visit to the castle of Elsinore, the castle in *Hamlet*. Write out the text of an interview you might have with **one** of the following: Ophelia, **or** Horatio, **or** Rosencrantz and Guildenstern.

OR

- (ii) “The play, *Hamlet*, raises many important questions about life and death.” Write a response to this statement supporting your point of view by reference to the play.

OR

- (iii) Which of the two women characters, Gertrude or Ophelia, did you prefer? Support your point of view by reference to the play.

I ANTIGONE — Sophocles

Answer **all** of the questions.

1.
 - (a) Do you think that Creon was right or wrong in forbidding Antigone to bury her brother Polynices? Give a reason. (5)
 - (b) Briefly give your opinion of the punishment Creon orders for Antigone. (5)
 - (c) Briefly describe what happened when Creon went to release Antigone from the cave. (5)
2.
 - (a) Do you have any sympathy for Creon at the end of the play? Briefly explain your answer. (5)
 - (b) In your opinion did Creon learn anything about being a good ruler? (10)

I (Continued)

3. Answer **ONE** of the following. [Each part carries 30 marks.]

- (i) “Antigone was a strong and good woman standing up for her rights.” Write a speech you would make agreeing or disagreeing with this statement.

OR

- (ii) The world of the play *Antigone* is a cruel and brutal one. What is your opinion?

OR

- (iii) Write a letter to Creon in which you either support him or criticise him for the way he behaves throughout the play.

J THE ROAD TO MEMPHIS — Mildred Taylor

Answer **all** of the questions.

1. (a) Describe briefly **one** event from the novel that you thought was exciting and say why you found it to be so. (10)
- (b) Write a short paragraph about your feelings towards **one** of the characters in the novel. (10)
- (c) From the following list of themes choose **one** that you felt was important and give reasons for your choice. Support your reasons by reference to the novel.
- *racial hatred*
 - *family*
 - *the importance of friendship*
- (20)

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

- (i) “Although *The Road to Memphis* is set in America in 1941, it has a message for anywhere and any time.” To what extent would you agree with this view of the novel? Support your points by reference to the text.

OR

- (ii) Imagine you could interview Cassie Logan **or** Statler Aames for your school or local magazine. Write out **three** questions you would ask and the replies you feel the character would give.



SECTION II

THE COMPARATIVE STUDY (70 marks)

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

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 and film. The questions use the word **author** to refer to novelists, playwrights, writers in all genre, and film-directors.

A SOCIAL SETTING

1. Answer **all** of the following questions.

- (a) Describe the kind of society or world that is to be found in **one** of the texts in your comparative study. (20)
- (b) Choose another of the texts you studied in your comparative course and compare its society or world with that of the text you wrote about in part (a). (30)
- (c) In which of the two texts were people happier in your opinion? Support your answer by brief reference to **each of the texts**. (20)

OR

2. “A comparative course introduces a reader to all sorts of new and interesting places.” Compare the texts you have studied in your comparative course in the light of the above statement. Support your points by reference to the texts. (70)

B HERO, HEROINE, VILLAIN

1. (a) Choose a person from **one** of the texts in your comparative course whose behaviour you admired or did not admire and write a short account of him/her. (20)
- (b) Say how an important character in another text on your comparative course was either different from or similar to the character you chose in (a). (50)

OR

2. Imagine the hero or heroine or villain of a text could speak to you. Choose a hero or heroine or villain from one of the texts you have studied in your comparative course [you must give the name of the character and the text] and write out how he/she might complete the following statements:

- (a) — *The most important things you need to understand about me are...* (20)
- (b) — *I can be compared with characters in other texts because...* (50)

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.

UNSEEN POEM (20 marks)

The poet, Richard O’Connell, is recalling the evening of March 28th, 1992 when he waited at the bedside of his younger brother, Joe, who was dying.

Read the poem at least twice and then respond to the questions that follow it.

JOE

Seeing him swollen, entangled in tubes,
Like a diver snarled on the sea floor,
Strangling, breathing quick and hard,
In a coma, fevered, fighting to escape
The gross machinery of life.

Only when the world deserted him
In a room, suddenly alone,
Did he become my little brother again:
With his head dropped down on the pillow,
Fallen fast asleep in my arms.

Richard O’Connell

1. How, in stanza one, does the poet give us a sense of his brother’s condition? (10)

Answer 2 or 3

2. What feelings do stanza two create in you? Explain how it does so. (10)

OR

3. Do you think this poem communicates well the poet’s feelings towards his brother? In your response you should quote or refer to the text. (10)



PRESCRIBED POETRY (50 marks)

You must answer on **ONE** of the following poems. (A — D)

A

FOR HEIDI WITH BLUE HAIR

When you dyed your hair blue
(or at least, ultramarine
for the clipped sides, with a crest
of jet-black spikes on top)
you were sent home from school

because, as the headmistress put it,
although dyed hair was not
specifically forbidden, yours
was, apart from anything else,
not done in the school colours.

Tears in the kitchen, telephone-calls
to school from your freedom-loving father:
'She's not a punk in her behaviour;
it's just a style.' (You wiped your eyes,
also not in the school colour.)

'She discussed it with me first —
we checked the rules.' 'And anyway, Dad,
it cost twenty-five dollars.
Tell them it won't wash out —
not even if I wanted to try.'

It would have been unfair to mention
your mother's death, but that
shimmered behind the arguments.
The school had nothing else against you;
the teachers twittered and gave in.

Next day your black friend had hers done
in grey, white and flaxen yellow —
the school colours precisely;
an act of solidarity, a witty
tease. The battle was already won.

Fleur Adcock

1. (a) What impression of Heidi do you get from the above poem? (5)
(b) Where does the language used by the poet especially create that impression for you? (10)
2. (a) From the following list, choose the phrase that is closest to your own reading of the poem:
— *a funny and clever poem*
— *an important poem about people's rights*
— *a sad poem*
Explain your choice, supporting your view by reference to the words of the poem. (10)
(b) 'The battle was already won.'
What do you understand the last line of the poem to mean? (5)
3. Answer **ONE** of the following (i) or (ii) or (iii). [Each part carries 20 marks.]
(i) 'It would have been unfair to mention
your mother's death, but that
shimmered behind the arguments.'

How do these lines from the fifth stanza affect your attitude to Heidi and what she had done? Give reasons for your answer.

OR

- (ii) Does Heidi remind you of anyone you know in real life? Write a short paragraph that shows how that person is most like Heidi. [N.B. You should not give the persons's real name.]

OR

- (iii) What impression of Heidi's father emerges from the poem? Support your answer by reference to the text.

SECTION III (Continued)

B

THIS MOMENT

A neighbourhood.
At dusk.

Things are getting ready
to happen
out of sight.

Stars and moths.
And rinds slanting around fruit.

But not yet.

One tree is black.
One window is yellow as butter.
A woman leans down to catch a child
who has run into her arms
this moment.

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

Eavan Boland

1. (a) Why in your opinion does the poet call the poem, *This Moment*? (10)
 - (b) Write out two images from the poem that best help you to picture the neighbourhood at dusk. Give a reason for your choice in each case. (10)
 - (c) Taken as a whole, does this poem give you a comforting or a threatening feeling about the neighbourhood? Explain your answer. (10)
2. Answer **ONE** of the following (i) or (ii) or (iii). [Each part carries 20 marks]
- (i) Imagine you were asked to make a short film based on the poem, *This Moment*. Describe the sort of atmosphere you would try to create and say how you would use music, sound effects and images to create it.

OR

- (ii) *Stars rise.*
Moths flutter.
Apples sweeten in the dark.

Do you think these lines provide a good ending to the poem? Give reasons for your opinion.

OR

- (iii) Write a short letter to Eavan Boland in which you tell her what her poems on your course mean to you.



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

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

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

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

Arithmetic and fear.
I sat staring at the polished holster
With its buttoned flap, the braid cord
Looped into the revolver butt.

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

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

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

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

Seamus Heaney

1. (a) What overall impression of the constable do you get from the above poem? (5)
- (b) Where in the language of the poem is that impression most fully created? (10)
- (c) What signs are there in the poem that the constable's visit causes tension in the house? (15)

2. Answer **ONE** of the following (i) or (ii) or (iii). [Each part carries 20 marks]

- (i) "His boot pushed off
And the bicycle ticked, ticked, ticked."

What effect does Seamus Heaney create by using this image as an ending to the poem?

OR

- (ii) Imagine you are the constable. Write the report you would make about your visit to the house once you had returned to the barracks.

OR

- (iii) How does the young boy in the poem feel about the constable? Support your answer by reference to the poem.

SECTION III (Continued)

D

THE PARDON

My dog lay dead five days without a grave
In the thick of summer, hid in a clump of pine
And a jungle of grass and honeysuckle-vine.
I who had loved him while he kept alive

Went only close enough to where he was
To sniff the heavy honeysuckle-smell
Twined with another odor heavier still
And hear the flies' intolerable buzz.

Well, I was ten and very much afraid.
In my kind world the dead were out of range
And I could not forgive the sad or strange
In beast or man. My father took the spade

And buried him. Last night I saw the grass
Slowly divide (it was the same scene
But now it glowed a fierce and mortal green)
And saw the dog emerging. I confess

I felt afraid again, but still he came
In the carnal sun, clothed in a hymn of flies,
And death was breeding in his lively eyes.
I started in to cry and call his name,

Asking forgiveness of his tongueless head.
...I dreamt the past was never past redeeming:
but whether this was false or honest dreaming
I beg death's pardon now. And mourn the dead.

Richard Wilbur

1. (a) What impression of the young boy do you get from reading the first three stanzas of this poem? (5)
- (b) What words or phrases from the poem best convey that impression to you? (10)
- (c) Choose two phrases from the poem that, in your view, describe the dead dog most powerfully. Write each phrase down and comment on why you have chosen it. (10)
- (d) In an overall way, how does this poem make you feel? Give **one** reason for your answer. (5)



2. Answer **ONE** of the following (i) or (ii) or (iii). [Each part carries 20 marks]

- (i) How, in your opinion, does the father's reaction to the death of the dog compare with that of the young boy's? Support your view by reference to the poem.

OR

- (ii) 'Well, I was ten and very much afraid.'
Write a short letter to the poet, Richard Wilbur, in which you show how this poem reminds you of a childhood experience of your own.

OR

- (iii) Why, in your view, did Richard Wilbur choose the title *The Pardon* for this poem? Illustrate your answer by reference to the poem.

