



# Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2024

## English - Ordinary Level - Paper 2

Total Marks: 200

Thursday, 6 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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## 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) What do you think is the most important lesson that can be learned from Doerr's novel, *All the Light We Cannot See*? Explain your answer, supporting it with reference to the text. (10)
  - (b) We may or may not agree with the actions taken by characters in novels. Describe one action taken by a character in Doerr's novel, *All the Light We Cannot See*, and explain why you did or did not agree with it. (10)
  - (c) Do you think that *All the Light We Cannot See* is a good title for Doerr's novel? Make two points in your response, supporting them with reference to the text. (10)
2. Identify three objects, featured or referred to, in Doerr's novel, *All the Light We Cannot See*, that you believe helped you to understand a key aspect of the novel. In the case of each object, explain how it helped you to understand a key aspect of the novel. Your response should demonstrate your knowledge of the text.
3. You are giving a talk to your class about the powerful mood created by Doerr in his novel, *All the Light We Cannot See*.  
In your talk you should:
  - Describe two moments in the novel when the mood was particularly powerful
  - Explain why the mood was so powerful in your chosen moments
  - Explain what your overall feelings were when you finished studying the novel.Your response should demonstrate your knowledge of the text.
4. Imagine you are a character from Doerr's novel, *All the Light We Cannot See*, and you are keeping a diary at the time that the novel takes place. Write three entries for your diary in which you describe three significant moments you experienced and outline why you consider these moments to be significant to you. Your response should demonstrate your knowledge of the text.

**B****SILAS MARNER – George Eliot**

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

1.
  - (a) What do you think is the most important lesson that can be learned from Eliot's novel, *Silas Marner*? Explain your answer, supporting it with reference to the text. (10)
  - (b) We may or may not agree with the actions taken by characters in novels. Describe one action taken by a character in Eliot's novel, *Silas Marner*, and explain why you did or did not agree with it. (10)
  - (c) Do you think that *Silas Marner* is a good title for Eliot's novel? Make two points in your response, supporting them with reference to the text. (10)
2. Identify three objects, featured or referred to, in Eliot's novel, *Silas Marner*, that you believe helped you to understand a key aspect of the novel. In the case of each object, explain how it helped you to understand a key aspect of the novel. Your response should demonstrate your knowledge of the text.
3. You are giving a talk to your class about the powerful mood created by Eliot in her novel, *Silas Marner*.  
In your talk you should:
  - Describe two moments in the novel when the mood was particularly powerful
  - Explain why the mood was so powerful in your chosen moments
  - Explain what your overall feelings were when you finished studying the novel.Your response should demonstrate your knowledge of the text.
4. Imagine you are a character from Eliot's novel, *Silas Marner*, and you are keeping a diary at the time that the novel takes place. Write three entries for your diary in which you describe three significant moments you experienced and outline why you consider these moments to be significant to you. Your response should demonstrate your knowledge of the text.

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

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

1.
  - (a) What do you think is the most important lesson that can be learned from Friel's play, *Philadelphia, Here I Come!*? Explain your answer, supporting it with reference to the text. (10)
  - (b) We may or may not agree with the actions taken by characters in plays. Describe one action taken by a character in Friel's play, *Philadelphia, Here I Come!*, and explain why you did or did not agree with it. (10)
  - (c) Do you think that *Philadelphia, Here I come!* is a good title for Friel's play? Make two points in your response, supporting them with reference to the text. (10)
2. Identify three objects, featured or referred to, in Friel's play, *Philadelphia, Here I Come!*, that you believe helped you to understand a key aspect of the play. In the case of each object, explain how it helped you to understand a key aspect of the play. Your response should demonstrate your knowledge of the text.
3. You are giving a talk to your class about the powerful mood created by Friel in his play, *Philadelphia, Here I Come!*.  
In your talk you should:
  - Describe two moments in the play when the mood was particularly powerful
  - Explain why the mood was so powerful in your chosen moments
  - Explain what your overall feelings were when you finished studying the play.Your response should demonstrate your knowledge of the text.
4. Imagine you are a character from Friel's play, *Philadelphia, Here I Come!*, and you are keeping a diary at the time that the play takes place. Write three entries for your diary in which you describe three significant moments you experienced and outline why you consider these moments to be significant to you. Your response should demonstrate your knowledge of the text.

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

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

1.
  - (a) What do you think is the most important lesson that can be learned from Hansberry's play, *A Raisin in the Sun*? Explain your answer, supporting it with reference to the text. (10)
  - (b) We may or may not agree with the actions taken by characters in plays. Describe one action taken by a character in Hansberry's play, *A Raisin in the Sun*, and explain why you did or did not agree with it. (10)
  - (c) Do you think that *A Raisin in the Sun* is a good title for Hansberry's play? Make two points in your response, supporting them with reference to the text. (10)
2. Identify three objects, featured or referred to, in Hansberry's play, *A Raisin in the Sun*, that you believe helped you to understand a key aspect of the play. In the case of each object, explain how it helped you to understand a key aspect of the play. Your response should demonstrate your knowledge of the text.
3. You are giving a talk to your class about the powerful mood created by Hansberry in her play, *A Raisin in the Sun*. In your talk you should:
  - Describe two moments in the play when the mood was particularly powerful
  - Explain why the mood was so powerful in your chosen moments
  - Explain what your overall feelings were when you finished studying the play.Your response should demonstrate your knowledge of the text.
4. Imagine you are a character from Hansberry's play, *A Raisin in the Sun*, and you are keeping a diary at the time that the play takes place. Write three entries for your diary in which you describe three significant moments you experienced and outline why you consider these moments to be significant to you. Your response should demonstrate your knowledge of the text.

**E****THE CRUCIBLE – Arthur Miller**

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

1.
  - (a) What do you think is the most important lesson that can be learned from Miller's play, *The Crucible*? Explain your answer, supporting it with reference to the text. (10)
  - (b) We may or may not agree with the actions taken by characters in plays. Describe one action taken by a character in Miller's play, *The Crucible*, and explain why you did or did not agree with it. (10)
  - (c) Do you think that *The Crucible* is a good title for Miller's play? Make two points in your response, supporting them with reference to the text. (10)
2. Identify three objects, featured or referred to, in Miller's play, *The Crucible*, that you believe helped you to understand a key aspect of the play. In the case of each object, explain how it helped you to understand a key aspect of the play. Your response should demonstrate your knowledge of the text.
3. You are giving a talk to your class about the powerful mood created by Miller in his play, *The Crucible*. In your talk you should:
  - Describe two moments in the play when the mood was particularly powerful
  - Explain why the mood was so powerful in your chosen moments
  - Explain what your overall feelings were when you finished studying the play.Your response should demonstrate your knowledge of the text.
4. Imagine you are a character from Miller's play, *The Crucible*, and you are keeping a diary at the time that the play takes place. Write three entries for your diary in which you describe three significant moments you experienced and outline why you consider these moments to be significant to you. Your response should demonstrate your knowledge of the text.

**F****THE COVE – Ron Rash**

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

1.
  - (a) What do you think is the most important lesson that can be learned from Rash's novel, *The Cove*? Explain your answer, supporting it with reference to the text. (10)
  - (b) We may or may not agree with the actions taken by characters in novels. Describe one action taken by a character in Rash's novel, *The Cove*, and explain why you did or did not agree with it. (10)
  - (c) Do you think that *The Cove* is a good title for Rash's novel? Make two points in your response, supporting them with reference to the text. (10)
2. Identify three objects, featured or referred to, in Rash's novel, *The Cove*, that you believe helped you to understand a key aspect of the novel. In the case of each object, explain how it helped you to understand a key aspect of the novel. Your response should demonstrate your knowledge of the text.
3. You are giving a talk to your class about the powerful mood created by Rash in his novel, *The Cove*.  
In your talk you should:
  - Describe two moments in the novel when the mood was particularly powerful
  - Explain why the mood was so powerful in your chosen moments
  - Explain what your overall feelings were when you finished studying the novel.Your response should demonstrate your knowledge of the text.
4. Imagine you are a character from Rash's novel, *The Cove*, and you are keeping a diary at the time that the novel takes place. Write three entries for your diary in which you describe three significant moments you experienced and outline why you consider these moments to be significant to you. Your response should demonstrate your knowledge of the text.

**G****HAMLET – William Shakespeare**

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

1.
  - (a) What do you think is the most important lesson that can be learned from Shakespeare's play, *Hamlet*? Explain your answer, supporting it with reference to the text. (10)
  - (b) We may or may not agree with the actions taken by characters in plays. Describe one action taken by a character in Shakespeare's play, *Hamlet*, and explain why you did or did not agree with it. (10)
  - (c) Do you think that *Hamlet* is a good title for Shakespeare's play? Make two points in your response, supporting them with reference to the text. (10)
2. Identify three objects, featured or referred to, in Shakespeare's play, *Hamlet*, that you believe helped you to understand a key aspect of the play. In the case of each object, explain how it helped you to understand a key aspect of the play. Your response should demonstrate your knowledge of the text.
3. You are giving a talk to your class about the powerful mood created by Shakespeare in his play, *Hamlet*.  
In your talk you should:
  - Describe two moments in the play when the mood was particularly powerful
  - Explain why the mood was so powerful in your chosen moments
  - Explain what your overall feelings were when you finished studying the play.Your response should demonstrate your knowledge of the text.
4. Imagine you are a character from Shakespeare's play, *Hamlet*, and you are keeping a diary at the time that the play takes place. Write three entries for your diary in which you describe three significant moments you experienced and outline why you consider these moments to be significant to you. Your response should demonstrate your knowledge of the text.



**H****FRANKENSTEIN – Mary Shelley**

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

1. (a) What do you think is the most important lesson that can be learned from Shelley's novel, *Frankenstein*? Explain your answer, supporting it with reference to the text. (10)
- (b) We may or may not agree with the actions taken by characters in novels. Describe one action taken by a character in Shelley's novel, *Frankenstein*, and explain why you did or did not agree with it. (10)
- (c) Do you think that *Frankenstein* is a good title for Shelley's novel? Make two points in your response, supporting them with reference to the text. (10)
2. Identify three objects, featured or referred to, in Shelley's novel, *Frankenstein*, that you believe helped you to understand a key aspect of the novel. In the case of each object, explain how it helped you to understand a key aspect of the novel. Your response should demonstrate your knowledge of the text.
3. You are giving a talk to your class about the powerful mood created by Shelley in her novel, *Frankenstein*. In your talk you should:
  - Describe two moments in the novel when the mood was particularly powerful
  - Explain why the mood was so powerful in your chosen moments
  - Explain what your overall feelings were when you finished studying the novel.Your response should demonstrate your knowledge of the text.
4. Imagine you are a character from Shelley's novel, *Frankenstein*, and you are keeping a diary at the time that the novel takes place. Write three entries for your diary in which you describe three significant moments you experienced and outline why you consider these moments to be significant to you. Your response should demonstrate your knowledge of the text.

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

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

1.
  - (a) What do you think is the most important lesson that can be learned from Wilde's novel, *The Picture of Dorian Gray*? Explain your answer, supporting it with reference to the text. (10)
  - (b) We may or may not agree with the actions taken by characters in novels. Describe one action taken by a character in Wilde's novel, *The Picture of Dorian Gray*, and explain why you did or did not agree with it. (10)
  - (c) Do you think that *The Picture of Dorian Gray* is a good title for Wilde's novel? Make two points in your response, supporting them with reference to the text. (10)
2. Identify three objects, featured or referred to, in Wilde's novel, *The Picture of Dorian Gray*, that you believe helped you to understand a key aspect of the novel. In the case of each object, explain how it helped you to understand a key aspect of the novel. Your response should demonstrate your knowledge of the text.
3. You are giving a talk to your class about the powerful mood created by Wilde in his novel, *The Picture of Dorian Gray*. In your talk you should:
  - Describe two moments in the novel when the mood was particularly powerful
  - Explain why the mood was so powerful in your chosen moments
  - Explain what your overall feelings were when you finished studying the novel.Your response should demonstrate your knowledge of the text.
4. Imagine you are a character from Wilde's novel, *The Picture of Dorian Gray*, and you are keeping a diary at the time that the novel takes place. Write three entries for your diary in which you describe three significant moments you experienced and outline why you consider these moments to be significant to you. Your response should demonstrate your knowledge of the text.

## SECTION II THE COMPARATIVE STUDY (70 MARKS)

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

1. (a) (i) Name **one** of the texts on your comparative course. Identify a hero, heroine or villain from the text. Describe a key moment from the text that revealed **either** a negative side to your chosen hero or heroine's character **or** a positive side to your chosen villain's character and explain whether or not your overall view of the character changed as a result. Support your response with reference to your chosen text. (15)
- (ii) Name **another** text on your comparative course. Identify a hero, heroine or villain from the text. Describe a key moment from the text that revealed **either** a negative side to your chosen hero or heroine's character **or** a positive side to your chosen villain's character and explain whether or not your overall view of the character changed as a result. Support your response with reference to your chosen text. (15)
- (b) Identify a hero, heroine or villain from **at least two** texts on your comparative course. Compare the ways in which aspects of your chosen characters' thoughts and actions fascinated you. Support your response with reference to your chosen texts. (40)

### OR

2. (a) (i) Name **one** of the texts on your comparative course. Identify a hero, heroine or villain from the text. Describe the moment when you believe you saw the most heroic or most villainous aspect of your chosen character. Explain why you believe that this moment revealed the most heroic or most villainous aspect of his or her character. Support your response with reference to your chosen text. (15)
- (ii) Name **another** text on your comparative course. Identify a hero, heroine or villain from the text. Describe the moment when you believe the most heroic or most villainous aspect of your chosen character was revealed. Explain why you believe that this moment revealed the most heroic or most villainous aspect of his or her character. Support your response with reference to your chosen text. (15)
- (b) Identify a hero, heroine or villain from **at least two** texts on your comparative course. Compare the ways in which aspects of your chosen characters' thoughts and actions fascinated you. Support your response with reference to your chosen texts. (40)

## B THEME

1. (a) (i) Name **one** of the texts on your comparative course. Identify a theme you explored while studying this text. Explain how the actions of a character in one or more key moment(s) in that text helped to make the author's exploration of that theme more interesting for you.  
Support your response with reference to your chosen text. (15)
- (ii) Name **another** text on your comparative course. Explain how the actions of a character in one or more key moment(s) in that text helped to make the author's exploration of the same theme discussed in part (i) more interesting for you.  
Support your response with reference to your chosen text. (15)
- (b) We can be affected emotionally by the way authors explore themes in their texts. In relation to the theme you discussed in part (a) above, compare how the treatment of that theme, in **at least two** texts on your comparative course, affected you emotionally. Support your response with reference to your chosen texts. (40)

### OR

2. (a) (i) Name **one** of the texts on your comparative course. Identify a theme you explored while studying this text. Using one or more key moment(s) from that text, explain whether or not the author succeeded in holding your attention by exploring your chosen theme.  
Support your response with reference to your chosen text. (15)
- (ii) Name **another** text on your comparative course. Using one or more key moment(s) from that text, explain whether or not the author succeeded in holding your attention by exploring the same theme discussed in part (i).  
Support your response with reference to your chosen text. (15)
- (b) We can be affected emotionally by the way authors explore themes in their texts. In relation to the theme you discussed in part (a) above, compare how the treatment of that theme, in **at least two** texts on your comparative course, affected you emotionally. Support your response with reference to your chosen texts. (40)

## C SOCIAL SETTING

1. (a) (i) Name **one** of the texts on your comparative course. In your view, did the social setting encourage the characters in the text to be considerate of others? Use one or more key moment(s) to support your response. (15)
- (ii) Name **another** text on your comparative course. In your view, did the social setting encourage characters in this text to be considerate of others? Use one or more key moment(s) to support your response. (15)
- (b) The social setting in any text can give a reader reasons to feel hopeful or reasons to feel hopeless. In relation to **at least two** texts on your comparative course, compare the ways the social settings in these texts gave you reasons to feel hopeful or to feel hopeless. Your response can be based on a combination of the two feelings. Support your response with reference to your chosen texts. (40)

### OR

2. (a) (i) Name **one** of the texts on your comparative course. With reference to one or more key moment(s) explain how aspects of the social setting contributed to the creation of conflict in that text. Support your response with reference to the text. (15)
- (ii) Name **another** text on your comparative course. With reference to one or more key moment(s) explain how aspects of the social setting contributed to the creation of conflict in that text. Support your response with reference to the text. (15)
- (b) The social setting in any text can give a reader reasons to feel hopeful or reasons to feel hopeless. In relation to **at least two** texts on your comparative course, compare the ways the social settings in these texts gave you reasons to feel hopeful or to feel hopeless. Your response can be based on a combination of the two feelings. Support your response 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 Annie Lighthart and the questions that follow at least twice before writing your answers. In the poem Lighthart describes the challenge of being parents to very young children at bedtime.

#### **The Hundred Names of Love**

The children have gone to bed.  
We are so tired we could fold ourselves neatly  
behind our eyes and sleep mid-word, sleep standing  
warm among the creatures in the barn, lean together  
and sleep, forgetting each other in the velvet,  
the forgiveness of that sleep.

Then the one small cry:  
one strike of the match-head of sound:  
one child's voice:  
and the hundred names of love are lit  
as we rise and walk down the hall.

One hundred nights we wake like this,  
wake out of our nowhere  
to kneel by small beds in darkness.  
One hundred flowers open in our hands,  
a name for love written in each one.

*Annie Lighthart*

1. Would you recommend that parents of newly-born babies should read this poem?  
Explain your answer with reference to the poem. (10)
2. Select two examples from the above poem where the poet uses language in a way that appeals to you. Explain why you think your choices are appealing. (10)

## PRESCRIBED POETRY (50 marks)

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

### A NIGHT DRIVE

The closest, Mother, we have been in years  
was a night drive back from Achill on our own.  
Our tyres pressed their smooth cheeks to the ice,  
gripping nothing, squealing, barely holding on.

Something stepped into our beam and stood there,  
dumbly, ready to confront its death.  
I remember your right hand in the darkness –  
a white bird frightened from its fastness

in your lap, bracing yourself for the impact,  
hearing you whisper 'Jesus' under your breath,  
preparing your soul for the moment of death.  
Then, just as suddenly, nothing happened –

the sheep stepped back into the verge  
for no reason, attracted by a clump of grass.  
For days I felt the pressure of your hand on mine.  
You would've led me to the next world, Mother, like a child.

Tom French

1. (a) Which of the following do you think describes the tone or mood of this poem best?  
*Reflective* or *Hopeful* or A combination of both *Reflective* and *Hopeful*

Explain your answer with reference to the poem. (15)

- (b) Based on your reading of the poem, what do you think French is saying to readers in the line, 'You would've led me to the next world, Mother, like a child.'? (15)  
Support your answer with reference to the poem.

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

- (i) You have been asked to nominate a poem for inclusion in a new poetry collection entitled,  
*Legendary Lines – Poems we will still be reading a hundred years from now.*  
Explain why you think 'Night Drive' would be a good poem to include. Support your response with reference to the poem.

OR

- (ii) You are taking part in a poetry slam. A poetry slam is a performance event where poems are recited in front of a live audience because they have interesting things to say and because they use language that can have a dramatic impact on the audience. Explain why, in your view, 'Night Drive' would or would not be a suitable poem to recite at this event. Support your response with reference to 'Night Drive'.

OR

- (iii) French has been praised for the skilful way he uses language in his poetry. Identify three occasions when, you think, French uses language skilfully in his poem, 'Night Drive', and explain why you think they are worthy of praise. Support your response with reference to the poem.

## B A CALL

'Hold on,' she said, 'I'll just run out and get him.  
The weather here's so good he took the chance  
To do a bit of weeding.'

So I saw him  
Down on his hands and knees beside the leek rig,  
Touching, inspecting, separating one  
Stalk from the other, gently pulling up  
Everything not tapered, frail and leafless,  
Pleased to feel each little weed-root break,  
But rueful also...

Then found myself listening to  
The amplified grave ticking of hall clocks  
Where the phone lay unattended in a calm  
Of mirror glass and sunstruck pendulums...

And found myself then thinking: if it were nowadays,  
This is how Death would summon Everyman.

Next thing he spoke and I nearly said I loved him.

*Seamus Heaney*

1. (a) Which of the following do you think describes the tone or mood of this poem best?  
*Reflective*      **or**      *Hopeful*      **or**      A combination of both *Reflective* and *Hopeful*  
  
Explain your answer with reference to the poem. (15)
- (b) Based on your reading of the poem, what do you think Heaney is saying to readers in the line, 'Next thing he spoke and I nearly said I loved him.'? (15)  
Support your answer with reference to the poem.
2. Answer **ONE** of the following: [Each part carries 20 marks]
  - (i) You have been asked to nominate a poem for inclusion in a new poetry collection entitled,  
*Legendary Lines – Poems we will still be reading a hundred years from now.*  
Explain why you think 'A Call' would be a good poem to include. Support your response with reference to the poem.  
  
**OR**
  - (ii) You are taking part in a poetry slam. A poetry slam is a performance event where poems are recited in front of a live audience because they have interesting things to say and because they use language that can have a dramatic impact on the audience. Explain why, in your view, 'A Call' would or would not be a suitable poem to recite at this event. Support your response with reference to 'A Call'.  
  
**OR**
  - (iii) Heaney has been praised for the skilful way he uses language in his poetry. Identify three occasions when, you think, Heaney uses language skilfully in his poem, 'A Call', and explain why you think they are worthy of praise. Support your response with reference to the poem.



## C (EXTRACT FROM) IN PRAISE OF MY SISTER

My sister doesn't write poems,  
And it's unlikely that she'll suddenly start writing poems...

My sister's desk drawers don't hold old poems,  
And her handbag doesn't hold new ones.  
When my sister asks me over for lunch,  
I know she doesn't want me to read her poems.  
Her soups are delicious without ulterior motives.  
Her coffee doesn't spill on manuscripts.

There are many families in which nobody writes poems,  
But once it starts up it's hard to quarantine.  
Sometimes poetry cascades down through the generations,  
creating fatal whirlpools where family love may founder.

My sister has tackled oral prose with some success,  
but her entire written opus consists of postcards from vacations  
whose text is only the same promise every year:  
when she gets back, she'll have  
so much  
much  
much to tell.

Wisława Szymborska

**N.B:** You may refer to other parts of the entire poem in your responses to the following questions.

1. (a) Which of the following do you think describes the tone or mood of this poem best?  
*Reflective*      **or**      *Hopeful*      **or**      A combination of both *Reflective* and *Hopeful*  
  
Explain your answer with reference to the poem. (15)
- (b) Based on your reading of the poem, what do you think Szymborska is saying to readers in the line, 'Her soups are delicious without ulterior motives.'? (15)  
Support your answer with reference to the poem.
2. Answer **ONE** of the following: [Each part carries 20 marks]
  - (i) You have been asked to nominate a poem for inclusion in a new poetry collection entitled,  
*Legendary Lines – Poems we will still be reading a hundred years from now.*  
Explain why you think 'In Praise of My Sister' would be a good poem to include.  
Support your response with reference to the poem.  
**OR**
  - (ii) You are taking part in a poetry slam. A poetry slam is a performance event where poems are recited in front of a live audience because they have interesting things to say and because they use language that can have a dramatic impact on the audience.  
Explain why, in your view, 'In Praise of My Sister' would or would not be a suitable poem to recite at this event. Support your response with reference to 'In Praise of My Sister'.  
**OR**
  - (iii) Szymborska has been praised for the skilful way she uses language in her poetry.  
Identify three occasions when, you think, Szymborska uses language skilfully in her poem, 'In Praise of My Sister', and explain why you think they are worthy of praise.  
Support your response with reference to the poem.

## D HOW DO I LOVE THEE?

How do I love thee? Let me count the ways.  
I love thee to the depth and breadth and height  
My soul can reach, when feeling out of sight  
For the ends of Being and ideal Grace.  
I love thee to the level of every day's  
Most quiet need, by sun and candlelight.  
I love thee freely, as men strive for Right;  
I love thee purely, as they turn from Praise.  
I love thee with the passion put to use  
In my old griefs, and with my childhood faith.  
I love thee with a love I seemed to lose  
With my lost saints, - I love thee with the breath,  
Smiles, tears of all my life! - and, if God choose,  
I shall but love thee better after death.

*Elizabeth Barrett Browning*

1. (a) Which of the following do you think describes the tone or mood of this poem best?  
*Reflective or Hopeful or A combination of both Reflective and Hopeful*  
Explain your answer with reference to the poem. (15)
- (b) Based on your reading of the poem, what do you think Barrett Browning is saying to readers in the line, 'I love thee with the passion put to use  
In my old griefs, and with my childhood faith.'? (15)  
Support your answer with reference to the poem.
2. Answer **ONE** of the following: [Each part carries 20 marks]
  - (i) You have been asked to nominate a poem for inclusion in a new poetry collection entitled,  
*Legendary Lines – Poems we will still be reading a hundred years from now.*  
Explain why you think 'How Do I Love Thee?' would be a good poem to include.  
Support your response with reference to the poem.  
**OR**
  - (ii) You are taking part in a poetry slam. A poetry slam is a performance event where poems are recited in front of a live audience because they have interesting things to say and because they use language that can have a dramatic impact on the audience. Explain why, in your view, 'How Do I Love Thee?' would or would not be a suitable poem to recite at this event. Support your response with reference to 'How Do I Love Thee?'.  
**OR**
  - (iii) Barrett Browning has been praised for the skilful way she uses language in her poetry. Identify three occasions when, you think, Barrett Browning uses language skilfully in her poem, 'How Do I Love Thee?', and explain why you think they are worthy of praise. Support your response with reference to the poem.

## E HEARTH LESSON

Either phrase will bring it back –  
*money to burn, burning a hole in your pocket.*

I am crouched by the fire  
in the flat in Seán MacDermott Street  
while Zeus and Hera battle it out:

for his every thunderbolt  
she had the killing glance;  
she'll see his fancyman  
and raise him the Cosmo Snooker Hall;  
he'll see her 'the only way you get any  
attention around here is if you neigh';  
he'll raise her airs and graces  
or the mental state of her siblings,  
every last one of them.

I'm net, umpire, and court, most balls  
are lobbed over my head.  
Even then I can judge it's better  
than brooding and silence and the particular hell of the unsaid,  
of 'tell your mother...' 'ask your father...'.

Even then I can tell it was money,  
the lack of it day after day,  
at the root of the bitter words  
but nothing prepared us one teatime  
when he handed up his wages.

She straightened each rumpled pound note, then  
a weariness come suddenly over her,  
she threw the lot in the fire.

The flames were blue and pink and green,  
a marvellous sight, an alchemical scene.

'It's not enough,' she stated simply.  
And we all knew it wasn't.

The flames sheered from cinder to chimney breast  
like trapped exotic birds;  
the shadows jumped floor to ceiling, and she'd  
had the last, the astonishing, word.

*Paula Meehan*

1. (a) Which of the following do you think describes the tone or mood of this poem best?  
*Reflective*      **or**      *Hopeful*      **or**      A combination of both *Reflective* and *Hopeful*

Explain your answer with reference to the poem. (15)

- (b) Based on your reading of the poem, what do you think Meehan is saying to readers  
in the line, 'I'm net, umpire, and court, most balls  
are lobbed over my head.'? (15)

Support your answer with reference to the poem.

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

- (i) You have been asked to nominate a poem for inclusion in a new poetry collection  
entitled,  
*Legendary Lines – Poems we will still be reading a hundred years from now.*  
Explain why you think 'Hearth Lesson' would be a good poem to include. Support your  
response with reference to the poem.

**OR**

- (ii) You are taking part in a poetry slam. A poetry slam is a performance event where  
poems are recited in front of a live audience because they have interesting things  
to say and because they use language that can have a dramatic impact on the audience.  
Explain why, in your view, 'Hearth Lesson' would or would not be a suitable poem to recite at this  
event. Support your response with reference to 'Hearth Lesson'.

**OR**

- (iii) Meehan has been praised for the skilful way she uses language in her poetry.  
Identify three occasions when you think Meehan uses language skilfully in her poem,  
'Hearth Lesson', and explain why you think they are worthy of praise. Support your response  
with reference to the poem.

## F CHILD

Your clear eye is the one absolutely beautiful thing.  
I want to fill it with color and ducks,  
The zoo of the new

Whose names you meditate –  
April snowdrop, Indian pipe,  
Little

Stalk without wrinkle,  
Pool in which images  
Should be grand and classical

Not this troublous  
Wringing of hands, this dark  
Ceiling without a star.

Sylvia Plath

1. (a) Which of the following do you think describes the tone or mood of this poem best?  
*Reflective*      **or**      *Hopeful*      **or**      A combination of both *Reflective* and *Hopeful*  
  
Explain your answer with reference to the poem. (15)
- (b) Based on your reading of the poem, what do you think Plath is saying to readers in the line, 'Your clear eye is the one absolutely beautiful thing.'? (15)  
Support your answer with reference to the poem.
2. Answer **ONE** of the following: [Each part carries 20 marks]
  - (i) You have been asked to nominate a poem for inclusion in a new poetry collection entitled,  
*Legendary Lines – Poems we will still be reading a hundred years from now.*  
Explain why you think 'Child' would be a good poem to include. Support your response with reference to the poem.  
**OR**
  - (ii) You are taking part in a poetry slam. A poetry slam is a performance event where poems are recited in front of a live audience because they have interesting things to say and because they use language that can have a dramatic impact on the audience. Explain why, in your view, 'Child' would or would not be a suitable poem to recite at this event. Support your response with reference to 'Child'.  
**OR**
  - (iii) Plath has been praised for the skilful way she uses language in her poetry. Identify three occasions when you think Plath uses language skilfully in her poem, 'Child', and explain why you think they are worthy of praise. Support your response with reference to the poem.

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