



# Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2018

## English - Higher Level - Paper 2

Total Marks: 200

Thursday, 7<sup>th</sup> 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 (*King Lear*) or in SECTION II, The Comparative Study (*King Lear, Macbeth*).

### INDEX OF SINGLE TEXTS

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<i>All My Sons</i>	Page - 3
<i>Americanah</i>	Page - 3
<i>King Lear</i>	Page - 3

## SECTION I

## THE SINGLE TEXT

(60 marks)

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

### A **WUTHERING HEIGHTS** – Emily Brontë

- (i) “Emily Brontë’s portrayal of love and marriage in her novel, *Wuthering Heights*, is entirely negative.”

To what extent do you agree or disagree with the above statement? Support your response with reference to the text.

OR

- (ii) “The development of characters is influenced by a variety of personal, social and cultural factors in texts.”

Discuss the factors in the novel, *Wuthering Heights*, that you think are most influential in the development of Heathcliff’s character. Support your answer with reference to the text.

### B **THE GREAT GATSBY** – F. Scott Fitzgerald

- (i) “Fitzgerald’s portrayal of love and marriage in his novel, *The Great Gatsby*, is entirely negative.”

To what extent do you agree or disagree with the above statement? Support your response with reference to the text.

OR

- (ii) “The development of characters is influenced by a variety of personal, social and cultural factors in texts.”

Discuss the factors in the novel, *The Great Gatsby*, that you think are most influential in the development of Jay Gatsby’s character. Support your answer with reference to the text.

**C ALL MY SONS – Arthur Miller**

- (i) “Miller’s play, *All My Sons*, provides moments of riveting drama that offer thought-provoking insights into the human condition.”

Identify three moments of riveting drama in the play that, in your opinion, provide thought-provoking insights into the human condition. Give reasons why you find these moments dramatically riveting and discuss the thought-provoking insights they provide. Support your response with reference to the play.

**OR**

- (ii) “Kate Keller plays a more significant role than her husband, Joe, in the play, *All My Sons*.”

To what extent do you agree or disagree with the above statement? In your response you should consider the roles played by both characters. Support your answer with reference to the text.

**D AMERICANAH – Chimamanda Ngozi Adichie**

- (i) “Adichie’s portrayal of love and marriage in her novel, *Americanah*, is entirely negative.”

To what extent do you agree or disagree with the above statement? Support your response with reference to the text.

**OR**

- (ii) “The development of characters is influenced by a variety of personal, social and cultural factors in texts.”

Discuss the factors in the novel, *Americanah*, that you think are most influential in the development of Ifemelu’s character. Support your answer with reference to the text.

**E KING LEAR – William Shakespeare**

- (i) “Shakespeare’s play, *King Lear*, provides moments of riveting drama that offer thought-provoking insights into the human condition.”

Identify three moments of riveting drama in the play that, in your opinion, provide thought-provoking insights into the human condition. Give reasons why you find these moments dramatically riveting and discuss the thought-provoking insights they provide. Support your response with reference to the play.

**OR**

- (ii) “Cordelia plays a more significant role than Goneril or Regan in the play, *King Lear*.”

To what extent do you agree or disagree with the above statement? In your response you should consider the roles played by all three sisters. Support your answer with reference to the text.

## SECTION II THE COMPARATIVE STUDY (70 marks)

Candidates must answer **one** question from **either A** – The Cultural Context **or B** – Literary Genre.

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.

Please note:

- Questions in this section use the word **text** to refer to all the different kinds of texts available for study on this course.
- When used, the word **reader** includes viewers of films and theatre audiences.
- When used, the term **technique** is understood to include techniques employed by all writers and directors of films.
- When used, the word **author** is understood to include all writers and directors of films.
- When used, the word **character** is understood to refer to both real people and fictional characters in texts.

### A THE CULTURAL CONTEXT

1. (a) Identify at least one type of behaviour considered to be unacceptable within the world of **one** text on your comparative course. Explain why such behaviour is considered unacceptable in this cultural context and discuss the response or responses of society to such behaviour. Support your answer with reference to the text. (30)
- (b) With reference to **two other** texts on your comparative course, identify at least one type of behaviour considered to be unacceptable in the world of each of these texts. Compare why such behaviour is considered unacceptable in these cultural contexts and the response or responses of society to such unacceptable behaviour. Support your answer with reference to the texts.
- In response to 1. (b) you may refer to the same or different types of behaviour in each of your chosen texts. You may refer to the same or different type(s) of behaviour as those referred to in 1. (a) above. (40)

OR

2. "Aspects of cultural context affect the extent to which a character can be happy or successful within the world of a text."
- Identify a central character in each of **three** texts on your comparative course. Compare the aspect of the cultural context in each of these texts that, in your opinion, most affects the extent to which your chosen characters are happy or successful. You may refer to the same or different aspects of cultural context in each of your chosen texts. Support your answer with reference to the texts. (70)

## **B LITERARY GENRE**

- 1.** “The effective use of a variety of techniques can influence how we respond to characters.”

(a) Identify two techniques which influenced how you responded to a central character in **one** text on your comparative course. Explain how your response to this character was influenced by the effective use of these techniques. Support your answer with reference to the text. (30)

(b) Identify at least one technique which influenced how you responded to a central character in each of **two other** texts on your comparative course. Compare how your response to your chosen characters was influenced by the effective use of your chosen technique(s). Support your answer with reference to the texts.

In response to 1. (b) you may refer to the same technique or different techniques in relation to each of your chosen texts. You may refer to the same or different techniques to those you referred to in 1. (a) above. (40)

**OR**

- 2.** “Our interest and attention can be captured at the beginning of a text by the effective use of various techniques.”

With reference to **three texts** on your comparative course, compare how effectively at least one technique was used to capture your interest and attention at the beginning of each of these texts. You may refer to the same technique or different techniques in each of your chosen texts. Support your answer with reference to your chosen texts. (70)

## SECTION III

## POETRY

(70 marks)

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

### **A UNSEEN POEM** (20 marks)

Read the following poem by Moya Cannon and answer **either** Question **1** **or** Question **2** which follow.

#### ***Two ivory swans***

fly across a display case  
as they flew across Siberian tundra  
twenty thousand years ago,  
heralding thaw on an inland sea –  
their wings, their necks, stretched,  
vulnerable, magnificent.

Their whooping set off a harmonic  
in someone who looked up,  
registered the image  
of the journeying birds  
and, with a hunter-gatherer's hand,  
carved tiny white likenesses  
from the tip of the tusk  
of the great land-mammal,  
wore them for a while,  
traded or gifted them  
before they were dropped  
down time's echoing chute,  
to emerge, strong-winged,  
whooping  
to fly across our time.

*(British Museum, April 2013)*

*Moya Cannon*

1. (a) What do you think the poet is saying about time in the above poem?  
Support your answer with reference to the poem. (10)
- (b) Identify two images from the poem that make an impact on you and give  
reasons for your choice. (10)

**OR**

2. Discuss the language, including the imagery, used by the poet throughout this poem.  
Make detailed reference to the poem in support of your answer. (20)

## **B     PRESCRIBED POETRY (50 marks)**

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

### **1.     Robert Frost**

From your study of the poetry of Robert Frost on your course, select the poems that, in your opinion, best demonstrate how the poet helps us to understand the darker aspects of his poetic vision through his effective use of poetic narrative and dramatic scenes.

Justify your selection by demonstrating how Robert Frost helps you to understand the darker aspects of his poetic vision through his effective use of poetic narrative and dramatic scenes in the poems you have selected.

### **2.     Eiléan Ní Chuilleanáin**

“Eiléan Ní Chuilleanáin tells fascinating stories, often examining themes that are relevant to contemporary Ireland, in a style that is both beautiful and mysterious.”

To what extent do you agree or disagree with this statement? Support your answer with reference to the poetry of Eiléan Ní Chuilleanáin on your course.

### **3.     John Montague**

From your study of the poetry of John Montague on your course, select the poems that, in your opinion, best demonstrate his effective use of place, both literal and metaphorical, to explore elements of his personal and cultural identity.

Justify your selection by demonstrating Montague’s effective use of place, both literal and metaphorical, to explore elements of his personal and cultural identity in the poems you have selected.

### **4.     Philip Larkin**

Philip Larkin wanted his poetry to appeal to “the common reader”, not just academics and professional literary critics.

Based on your experience of his poetry, do you think Larkin’s poems hold appeal for “the common reader”? Justify your response by discussing Larkin’s thematic concerns and elements of his poetic style that you think make his work appealing or unappealing to “the common reader”. Support your answer with reference to the poetry by Philip Larkin on your course.

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Leaving Certificate – Higher Level

**English**

Thursday 7 June

Afternoon 2.00 – 5.20