



Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2025

English - Ordinary Level - Paper 2

Total Marks: 200

Thursday, 5 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
- **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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Do not hand this up.

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State Examinations Commission.**

SECTION I

THE SINGLE TEXT

(60 MARKS)

Candidates must answer on **ONE** text (A – I).

A

THE TENANT OF WILDFELL HALL Anne Brontë

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

1. (a) Describe a moment in Brontë's novel, *The Tenant of Wildfell Hall*, when you felt sympathy for a character. Give a reason why you felt sympathy for this character. Support your answer with reference to the text. (10)
(b) Describe a different moment in Brontë's novel, *The Tenant of Wildfell Hall*, when an action taken by a character disappointed you. Give a reason why the character's action disappointed you. You may use the same character you referred to in part (a) or a different character.
Support your answer with reference to the text. (10)
(c) In her novel, *The Tenant of Wildfell Hall*, Brontë portrays people in a positive light. To what extent do you agree or disagree with this view? Give **two** reasons for your answer. Support your answer with reference to the text. (10)
2. You and a friend present a monthly podcast called 'Star Reads' in which you review and rate novels and plays. At the end of each podcast, the text you are discussing is given a star rating, from one to five.

A one-star rating means – *Give it a Miss!*

A five-star rating means – *Not to be Missed!*

This month you will be discussing Brontë's novel, *The Tenant of Wildfell Hall*.

Write the dialogue, for the podcast, between you and your friend, in which you discuss three compelling reasons why you arrive at your star rating for Brontë's novel.

Your response should demonstrate your knowledge of the text.

3. In her novel, *The Tenant of Wildfell Hall*, Brontë explores many relationships between characters that are fascinating for the reader. Choose **one** relationship between two of the characters in the novel that you consider fascinating:

- Describe how this relationship is first introduced in the novel
- Explain what it is that you find fascinating about the relationship
- Suggest one piece of beneficial advice you would give to either, or both of the characters in this relationship.

Your response should demonstrate your knowledge of the text.

4. Your class is having a debate about the ending of Brontë's novel, *The Tenant of Wildfell Hall*. Write the text of your contribution to the debate, beginning either with the line:

I was satisfied with the ending of 'The Tenant of Wildfell Hall' because ...

or

I was not satisfied with the ending of 'The Tenant of Wildfell Hall' because ...

Argue three points in your response.

Your response should demonstrate your knowledge of the text.

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

1. (a) Describe a moment in Doerr's novel, *All the Light We Cannot See*, when you felt sympathy for a character. Give a reason why you felt sympathy for this character. Support your answer with reference to the text. (10)
(b) Describe a different moment in Doerr's novel, *All the Light We Cannot See*, when an action taken by a character disappointed you. Give a reason why the character's action disappointed you. You may use the same character you referred to in part (a) or a different character.
Support your answer with reference to the text. (10)
(c) In his novel, *All the Light We Cannot See*, Doerr portrays people in a positive light. To what extent do you agree or disagree with this view? Give **two** reasons for your answer. Support your answer with reference to the text. (10)

2. You and a friend present a monthly podcast called 'Star Reads' in which you review and rate novels and plays. At the end of each podcast, the text you are discussing is given a star rating, from one to five.

A one-star rating means – *Give it a Miss!*

A five-star rating means – *Not to be Missed!*

This month you will be discussing Doerr's novel, *All the Light We Cannot See*.

Write the dialogue, for the podcast, between you and your friend, in which you discuss three compelling reasons why you arrive at your star rating for Doerr's novel.

Your response should demonstrate your knowledge of the text.

3. In his novel, *All the Light We Cannot See*, Doerr explores many relationships between characters that are fascinating for the reader. Choose **one** relationship between two of the characters in the novel that you consider fascinating:

- Describe how this relationship is first introduced in the novel
- Explain what it is that you find fascinating about the relationship
- Suggest one piece of beneficial advice you would give to either, or both of the characters in this relationship.

Your response should demonstrate your knowledge of the text.

4. Your class is having a debate about the ending of Doerr's novel, *All the Light We Cannot See*. Write the text of your contribution to the debate, beginning either with the line:

I was satisfied with the ending of 'All the Light We Cannot See', because ...

or

I was not satisfied with the ending of 'All the Light We Cannot See', because ...

Argue three points in your response.

Your response should demonstrate your knowledge of the text.

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

1. (a) Describe a moment in Hansberry's play, *A Raisin in the Sun*, when you felt sympathy for a character. Give a reason why you felt sympathy for this character. Support your answer with reference to the text. (10)

(b) Describe a different moment in Hansberry's play, *A Raisin in the Sun*, when an action taken by a character disappointed you. Give a reason why the character's action disappointed you. You may use the same character you referred to in part (a) or a different character.
Support your answer with reference to the text. (10)

(c) In her play, *A Raisin in the Sun*, Hansberry portrays people in a positive light. To what extent do you agree or disagree with this view? Give **two** reasons for your answer. Support your answer with reference to the text. (10)

2. You and a friend present a monthly podcast called 'Star Reads' in which you review and rate novels and plays. At the end of each podcast, the text you are discussing is given a star rating, from one to five.

A one-star rating means – *Give it a Miss!*

A five-star rating means – *Not to be Missed!*

This month you will be discussing Hansberry's play, *A Raisin in the Sun*.

Write the dialogue, for the podcast, between you and your friend, in which you discuss three compelling reasons why you arrive at your star rating for Hansberry's play.

Your response should demonstrate your knowledge of the text.

3. In her play, *A Raisin in the Sun*, Hansberry explores many relationships between characters that are fascinating for the audience. Choose **one** relationship between two of the characters in the play that you consider fascinating:

- Describe how this relationship is first introduced in the play
- Explain what it is that you find fascinating about the relationship
- Suggest one piece of beneficial advice you would give to either, or both of the characters in this relationship.

Your response should demonstrate your knowledge of the text.

4. Your class is having a debate about the ending of Hansberry's play, *A Raisin in the Sun*. Write the text of your contribution to the debate, beginning either with the line:

I was satisfied with the ending of 'A Raisin in the Sun', because ...

or

I was not satisfied with the ending of 'A Raisin in the Sun', because ...

Argue three points in your response.

Your response should demonstrate your knowledge of the text.

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

1. (a) Describe a moment in Keane's play, *Sive*, when you felt sympathy for a character. Give a reason why you felt sympathy for this character. Support your answer with reference to the text. (10)
- (b) Describe a different moment in Keane's play, *Sive*, when an action taken by a character disappointed you. Give a reason why the character's action disappointed you. You may use the same character you referred to in part (a) or a different character. Support your answer with reference to the text. (10)
- (c) In his play, *Sive*, Keane portrays people in a positive light. To what extent do you agree or disagree with this view? Give **two** reasons for your answer. Support your answer with reference to the text. (10)

2. You and a friend present a monthly podcast called 'Star Reads' in which you review and rate novels and plays. At the end of each podcast, the text you are discussing is given a star rating, from one to five.

A one-star rating means – *Give it a Miss!*

A five-star rating means – *Not to be Missed!*

This month you will be discussing Keane's play, *Sive*.

Write the dialogue, for the podcast, between you and your friend, in which you discuss three compelling reasons why you arrive at your star rating for Keane's play.

Your response should demonstrate your knowledge of the text.

3. In his play, *Sive*, Keane explores many relationships between characters that are fascinating for the audience. Choose **one** relationship between two of the characters in the play that you consider fascinating:
 - Describe how this relationship is first introduced in the play
 - Explain what it is that you find fascinating about the relationship
 - Suggest one piece of beneficial advice you would give to either, or both of the characters in this relationship.

Your response should demonstrate your knowledge of the text.

4. Your class is having a debate about the ending of Keane's play, *Sive*. Write the text of your contribution to the debate, beginning either with the line:

I was satisfied with the ending of 'Sive', because ...

or

I was not satisfied with the ending of 'Sive', because ...

Argue three points in your response.

Your response should demonstrate your knowledge of the text.

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

1. (a) Describe a moment in Miller's play, *The Crucible*, when you felt sympathy for a character. Give a reason why you felt sympathy for this character.

Support your answer with reference to the text. (10)

(b) Describe a different moment in Miller's play, *The Crucible*, when an action taken by a character disappointed you. Give a reason why the character's action disappointed you. You may use the same character you referred to in part (a) or a different character.

Support your answer with reference to the text. (10)

(c) In his play, *The Crucible*, Miller portrays people in a positive light. To what extent do you agree or disagree with this view? Give **two** reasons for your answer. Support your answer with reference to the text. (10)

2. You and a friend present a monthly podcast called 'Star Reads' in which you review and rate novels and plays. At the end of each podcast, the text you are discussing is given a star rating, from one to five.

A one-star rating means – *Give it a Miss!*

A five-star rating means – *Not to be Missed!*

This month you will be discussing Miller's play, *The Crucible*.

Write the dialogue, for the podcast, between you and your friend, in which you discuss three compelling reasons why you arrive at your star rating for Miller's play.

Your response should demonstrate your knowledge of the text.

3. In his play, *The Crucible*, Miller explores many relationships between characters that are fascinating for the audience. Choose **one** relationship between two of the characters in the play that you consider fascinating:

- Describe how this relationship is first introduced in the play
- Explain what it is that you find fascinating about the relationship
- Suggest one piece of beneficial advice you would give to either, or both of the characters in this relationship.

Your response should demonstrate your knowledge of the text.

4. Your class is having a debate about the ending of Miller's play, *The Crucible*. Write the text of your contribution to the debate, beginning either with the line:

I was satisfied with the ending of 'The Crucible', because ...

or

I was not satisfied with the ending of 'The Crucible', because ...

Argue three points in your response.

Your response should demonstrate your knowledge of the text.

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

1. (a) Describe a moment in Rash's novel, *The Cove*, when you felt sympathy for a character. Give a reason why you felt sympathy for this character. Support your answer with reference to the text. (10)
(b) Describe a different moment in Rash's novel, *The Cove*, when an action taken by a character disappointed you. Give a reason why the character's action disappointed you. You may use the same character you referred to in part (a) or a different character. Support your answer with reference to the text. (10)
(c) In his novel, *The Cove*, Rash portrays people in a positive light. To what extent do you agree or disagree with this view? Give **two** reasons for your answer. Support your answer with reference to the text. (10)
2. You and a friend present a monthly podcast called 'Star Reads' in which you review and rate novels and plays. At the end of each podcast, the text you are discussing is given a star rating, from one to five.
A one-star rating means – *Give it a Miss!*
A five-star rating means – *Not to be Missed!*
This month you will be discussing Rash's novel, *The Cove*. Write the dialogue, for the podcast, between you and your friend, in which you discuss three compelling reasons why you arrive at your star rating for Rash's novel.

Your response should demonstrate your knowledge of the text.

3. In his novel, *The Cove*, Rash explores many relationships between characters that are fascinating for the reader. Choose **one** relationship between two of the characters in the novel that you consider fascinating:

- Describe how this relationship is first introduced in the novel
- Explain what it is that you find fascinating about the relationship
- Suggest one piece of beneficial advice you would give to either, or both of the characters in this relationship.

Your response should demonstrate your knowledge of the text.

4. Your class is having a debate about the ending of Rash's novel, *The Cove*. Write the text of your contribution to the debate, beginning either with the line:

I was satisfied with the ending of 'The Cove', because ...

or

I was not satisfied with the ending of 'The Cove', because ...

Argue three points in your response.

Your response should demonstrate your knowledge of the text.

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

1. (a) Describe a moment in Shakespeare's play, *King Lear*, when you felt sympathy for a character. Give a reason why you felt sympathy for this character.

Support your answer with reference to the text. (10)

(b) Describe a different moment in Shakespeare's play, *King Lear*, when an action taken by a character disappointed you. Give a reason why the character's action disappointed you. You may use the same character you referred to in part (a) or a different character.

Support your answer with reference to the text. (10)

(c) In his play, *King Lear*, Shakespeare portrays people in a positive light.

To what extent do you agree or disagree with this view? Give **two** reasons for your answer. Support your answer with reference to the text. (10)

2. You and a friend present a monthly podcast called 'Star Reads' in which you review and rate novels and plays. At the end of each podcast, the text you are discussing is given a star rating, from one to five.

A one-star rating means – *Give it a Miss!*

A five-star rating means – *Not to be Missed!*

This month you will be discussing Shakespeare's play, *King Lear*.

Write the dialogue, for the podcast, between you and your friend, in which you discuss three compelling reasons why you arrive at your star rating for Shakespeare's play.

Your response should demonstrate your knowledge of the text.

3. In his play, *King Lear*, Shakespeare explores many relationships between characters that are fascinating for the audience. Choose **one** relationship between two of the characters in the play that you consider fascinating and:

- Describe how this relationship is first introduced in the play
- Explain what it is that you find fascinating about the relationship
- Suggest one piece of beneficial advice you would give to either, or both of the characters in this relationship.

Your response should demonstrate your knowledge of the text.

4. Your class is having a debate about the ending of Shakespeare's play, *King Lear*.

Write the text of your contribution to the debate, beginning either with the line:

I was satisfied with the ending of 'King Lear', because ...

or

I was not satisfied with the ending of 'King Lear', because ...

Argue three points in your response.

Your response should demonstrate your knowledge of the text.

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

1. (a) Describe a moment in Shelley's novel, *Frankenstein*, when you felt sympathy for a character. Give a reason why you felt sympathy for this character. Support your answer with reference to the text. (10)

- (b) Describe a different moment in Shelley's novel, *Frankenstein*, when an action taken by a character disappointed you. Give a reason why the character's action disappointed you. You may use the same character you referred to in part (a) or a different character. Support your answer with reference to the text. (10)

- (c) In her novel, *Frankenstein* Shelley portrays people in a positive light. To what extent do you agree or disagree with this view? Give **two** reasons for your answer. Support your answer with reference to the text. (10)

2. You and a friend present a monthly podcast called 'Star Reads' in which you review and rate novels and plays. At the end of each podcast, the text you are discussing is given a star rating, from one to five.

A one-star rating means – *Give it a Miss!*

A five-star rating means – *Not to be Missed!*

This month you will be discussing Shelley's novel, *Frankenstein*.

Write the dialogue, for the podcast, between you and your friend, in which you discuss three compelling reasons why you arrive at your star rating for Shelley's novel.

Your response should demonstrate your knowledge of the text.

3. In her novel, *Frankenstein*, Shelley explores many relationships between characters that are fascinating for the reader. Choose **one** relationship between two of the characters in the novel that you consider fascinating:

- Describe how this relationship is first introduced in the novel
- Explain what it is that you find fascinating about the relationship
- Suggest one piece of beneficial advice you would give to either, or both of the characters in this relationship.

Your response should demonstrate your knowledge of the text.

4. Your class is having a debate about the ending of Shelley's novel, *Frankenstein*.

Write the text of your contribution to the debate, beginning either with the line:

I was satisfied with the ending of 'Frankenstein', because ...

or

I was not satisfied with the ending of 'Frankenstein', because ...

Argue three points in your response.

Your response should demonstrate your knowledge of the text.

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

1. (a) Describe a moment in Whitehead's novel, *The Underground Railroad*, when you felt sympathy for a character. Give a reason why you felt sympathy for this character. Support your answer with reference to the text. (10)
(b) Describe a different moment in Whitehead's novel, *The Underground Railroad*, when an action taken by a character disappointed you. Give a reason why the character's action disappointed you. You may use the same character you referred to in part (a) or a different character.
Support your answer with reference to the text. (10)
(c) In his novel, *The Underground Railroad*, Whitehead portrays people in a positive light. To what extent do you agree or disagree with this view? Give **two** reasons for your answer. Support your answer with reference to the text. (10)
2. You and a friend present a monthly podcast called 'Star Reads' in which you review and rate novels and plays. At the end of each podcast, the text you are discussing is given a star rating, from one to five.

A one-star rating means – *Give it a Miss!*

A five-star rating means – *Not to be Missed!*

This month you will be discussing Whitehead's novel, *The Underground Railroad*. Write the dialogue, for the podcast, between you and your friend, in which you discuss three compelling reasons why you arrive at your star rating for Whitehead's novel.

Your response should demonstrate your knowledge of the text.

3. In his novel, *The Underground Railroad*, Whitehead explores many relationships between characters that are fascinating for the reader. Choose **one** relationship between two of the characters in the novel that you consider fascinating:
 - Describe how this relationship is first introduced in the novel
 - Explain what it is that you find fascinating about the relationship
 - Suggest one piece of beneficial advice you would give to either, or both of the characters in this relationship.

Your response should demonstrate your knowledge of the text.

4. Your class is having a debate about the ending of Whitehead's novel, *The Underground Railroad*. Write the text of your contribution to the debate, beginning either with the line:

I was satisfied with the ending of 'The Underground Railroad', because ...

or

I was not satisfied with the ending of 'The Underground Railroad', because ...

Argue three points in your response.

Your response should demonstrate your knowledge of the text.

SECTION II THE COMPARATIVE STUDY (70 MARKS)

Candidates must answer **ONE** question from **either A – Theme or B – Social Setting or C – Relationships**. 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 THEME

1. (a) (i) Name **one** of the texts on your comparative course and identify a theme that you have studied in that text. Explain how the author underlined the importance of your chosen theme in the opening sections of your text.
Support your answer with reference to your chosen text. (15)

(ii) Name **another** text on your comparative course. In relation to the same theme discussed in part (a) (i), explain how the author underlined the importance this theme in the opening sections of this text.
Support your answer with reference to your chosen text. (15)

(b) In relation to the theme you have discussed in part (a) above, compare how exploring this theme in **at least two** texts on your comparative course helped you to understand the positive or negative behaviour of a central character in **each** of your chosen texts.
Support your answer with reference to your chosen texts. (40)

OR

2. (a) (i) Name **one** of the texts on your comparative course and identify a theme that you have studied in that text. Do you think that what the text reveals about your chosen theme is relevant today? Use one or more key moment(s) to support your response.
Support your answer with reference to your chosen text. (15)

(ii) Name **another** text on your comparative course. Using the same theme you discussed in part (a) (i), do you think what this text reveals about your chosen theme is relevant today? Support your answer with reference to your chosen text. (15)

(b) In relation to the theme you have discussed in part (a) above, compare how exploring this theme in **at least two** texts on your comparative course helped you to understand the positive or negative behaviour of a central character in **each** of your chosen texts.
Support your answer with reference to your chosen texts. (40)

B SOCIAL SETTING

1. (a) (i) Name **one** text on your comparative course. Identify a central character from this text. Explain how the social setting of this text affected the character's ability to be content with life.
Use one or more key moment(s) to support your response. (15)

(ii) Name **another** text on your comparative course. Identify a central character from this text. Explain how the social setting of this text affected the character's ability to be content with life. Use one or more key moment(s) to support your response. (15)

(b) In relation to **at least two** texts on your comparative course, compare the extent to which the social settings in these texts encouraged characters to be considerate towards other characters in these texts. Support your response with reference to your chosen texts. (40)

OR

2. (a) (i) Name **one** of the texts on your comparative course. Identify an important character from this text. To what extent do you think that the character you have chosen copes with the challenges created by the social setting in this text?
Support your response with reference to at least one key moment in your chosen text. (15)

(ii) Name **another** of the texts on your comparative course. Identify an important character from this text. To what extent do you think that the character you have chosen copes with the challenges created by the social setting in this text? Support your response with reference to at least one key moment in your chosen text. (15)

(b) In relation to **at least two** texts on your comparative course, compare the extent to which the social settings in these texts encouraged characters to be considerate towards other characters in these texts. Support your response with reference to your chosen texts. (40)

C RELATIONSHIPS

1. (a) (i) Name **one** of the texts on your comparative course. Identify an important relationship, between two characters, in your chosen text. Explain how your chosen relationship revealed fascinating insights about human nature to you. Support your response with reference to your chosen text. (15)

(ii) Name **another** of the texts on your comparative course. Identify an important relationship, between two characters, in this text. Explain how your chosen relationship revealed fascinating insights about human nature to you. Support your response with reference to your chosen text. (15)

(b) In relation to **at least two** texts on your comparative course, compare the reasons why an important relationship between two characters in **each** of your chosen texts did or did not change over the course of the texts.
Support your response with reference to your chosen texts. (40)

OR

2. (a) (i) Name **one** text on your comparative course. Identify an important relationship, between two characters, in this text. Imagine you are one of the characters in this relationship and you are keeping a diary. Write **two** diary entries as your chosen character in which you, firstly, reflect on a positive aspect of the other's character and, secondly, reflect on a negative aspect of the other's character.
Support your response with reference to a key moment or moments from your chosen text. (15)

(ii) Name another text on your comparative course. Identify an important relationship, between two characters, in this text. Imagine you are one of the characters in this relationship and you are keeping a diary. Write **two** diary entries as your chosen character in which you, firstly, reflect on a positive aspect of the other's character and, secondly, reflect on a negative aspect of the other's character.
Support your response with reference to a key moment or moments from your chosen text. (15)

(b) In relation to **at least two** texts on your comparative course, compare the reasons why an important relationship between two characters in **each** of your chosen texts did or did not change over the course of the texts.
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 poem 'First Day' by Theo Dorgan below, and the questions that follow, at least twice before writing your answers.

First Day

The gate set deep, the steps go left and up.
My mother is wearing a hat, I have new shoes.
Boys with their mothers behind and before us.

This woman is to be called Mrs. Ryan,
She smells of flowers, her eyes are kind.
I follow her into a room filling up with boys.

Some are crying, I consider this carefully.
Some try to run after their mothers, some
Mothers are crying, too. Interesting.

There are drawings on the wall, chickens and houses.
Rows of seats, these are called desks where we
Sit and stare around us, scuffing our feet.

It's all very dusty and noisy, then the door closes.
This Mrs. Ryan, we are to give her our attention.
She says we will learn letters and numbers but

first we will draw. Crayons and large sheets of paper,
big girls in dark dresses move through the room, red
ties around their waists. Men wear them around their necks.

I will be here tomorrow, and the next day, and the next
For, my father said last night, years.
This is school, she says, you come here to learn things.

Theo Dorgan

1. What impression do you get of the speaker in this poem? Explain your response with reference to the poem. (10)
2. Do you think the poet's use of language and imagery captures the view of a small boy effectively?
Explain your response with reference to the poem. (10)

PREScribed POETRY (50 marks)

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

A

Genetics

My father's in my fingers, but my mother's in my palms.
I lift them up and look at them with pleasure –
I know my parents made me by my hands.

They may have been repelled to separate lands,
to separate hemispheres, may sleep with other lovers,
but in me they touch where fingers link to palms.

With nothing left of their togetherness but friends
who quarry for their image by a river,
at least I know their marriage by my hands.

I shape a chapel where a steeple stands.
And when I turn it over,
my father's by my fingers, my mother's by my palms

demure before a priest reciting psalms.
My body is their marriage register.
I re-enact their wedding with my hands.

So take me with you, take up the skin's demands
for mirroring in bodies of the future.
I'll bequeath my fingers, if you bequeath your palms.
We know our parents make us by our hands.

Sinéad Morrissey

1. (a) Which line or phrase from Sinéad Morrissey's poem 'Genetics' did you find most thought-provoking? Give reasons for your answer, supporting them with reference to the poem. (15)

(b) "The poem 'Genetics' by Sinéad Morrissey left me feeling..." Identify **two** emotions you felt after reading Morrissey's poem. Explain why you felt these emotions. Support your answer with reference to the poem. (15)

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

(i) As a revision exercise, before the Leaving Certificate examination, your English teacher has asked you to deliver a brief presentation to your class about the poem you believe you will still remember in twenty years' time. Write the text of your presentation, using 'Genetics' by Sinéad Morrissey as your chosen poem. Support your response with reference to 'Genetics'. Your response should demonstrate your knowledge of the poem.

OR

(ii) There has been an ongoing debate on a popular radio call-in show about whether or not students of English should continue to study poetry in the future. Some callers have been arguing that there is little to be gained from studying poetry and that more relevant things should be taught in English class today. You disagree with this view and decide to call in, using 'Genetics' by Sinéad Morrissey to support your opinions. Your response should demonstrate your knowledge of the poem.

OR

(iii) The imagery Sinéad Morrissey uses in her poem 'Genetics' helps the reader to understand the interesting themes in the poem. Do you agree or disagree with this view? Support your response with reference to 'Genetics'. Your response should demonstrate your knowledge of the poem.

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) Which line or phrase from Eavan Boland’s poem ‘This Moment’ did you find most thought-provoking? Give reasons for your answer, supporting them with reference to the poem. (15)
(b) “The poem ‘This Moment’ by Eavan Boland left me feeling...” Identify **two** emotions you felt after reading Boland’s poem. Explain why you felt these emotions. Support your answer with reference to the poem. (15)
2. Answer **ONE** of the following: [Each part carries 20 marks]
 - (i) As a revision exercise, before the Leaving Certificate examination, your English teacher has asked you to deliver a brief presentation to the class about the poem you believe you will still remember in twenty years’ time. Write the text of your presentation, using ‘This Moment’ by Eavan Boland as your chosen poem. Support your response with reference to ‘This Moment’. Your response should demonstrate your knowledge of the poem.

OR
 - (ii) There has been an ongoing debate on a popular radio call-in show about whether or not students of English should continue to study poetry in the future. Some callers have been arguing that there is little to be gained from studying poetry and that more relevant things should be taught in English class today. You disagree with this view and decide to call in, using ‘This Moment’ by Eavan Boland to support your opinions. Your response should demonstrate your knowledge of the poem.

OR
 - (iii) The imagery Eavan Boland uses in her poem ‘This Moment’ helps the reader to understand the interesting themes in the poem. Do you agree or disagree with this view? Support your response with reference to ‘This Moment’. Your response should demonstrate your knowledge of the poem.

C**EXTRACT FROM - PRELUDES**

I

The winter evening settles down
With smells of steaks in passageways.
Six o'clock.
The burnt-out ends of smoky days.
And now a gusty shower wraps
The grimy scraps
Of withered leaves about your feet
And newspapers from vacant lots;
The showers beat
On broken blinds and chimney-pots,
And at the corner of the street
A lonely cab-horse steams and stamps.

And then the lighting of the lamps.

...

III

You tossed a blanket from the bed,
You lay upon your back and waited;
You dozed, and watched the night revealing
The thousand sordid images

Of which your soul was constituted;
They flickered against the ceiling.
And when all the world came back
And the light crept up between the shutters
And you heard the sparrows in the gutters,
You had such a vision of the street
As the street hardly understands;
Sitting along the bed's edge, where
You curled the papers from your hair,
Or clasped the yellow soles of feet
In the palms of both soiled hands

...

IV

I am moved by fancies that are curled
Around these images, and cling:
The notion of some infinitely gentle
Infinitely suffering thing.

Wipe your hand across your mouth, and laugh:
The worlds revolve like ancient women
Gathering fuel in vacant lots.

T.S. Eliot

1. (a) Which line or phrase from this extract of T.S. Eliot's poem 'Preludes' did you find most thought-provoking? Give reasons for your answer, supporting them with reference to the poem. (15)

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

(b) "The poem 'Preludes' by T.S. Eliot left me feeling..."

Identify **two** emotions you felt after reading Eliot's poem. Explain why you felt these emotions. Support your answer with reference to the poem. (15)

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

(i) As a revision exercise, before the Leaving Certificate examination, your English teacher has asked you to deliver a brief presentation to the class about the poem you believe you will still remember in twenty years' time. Write the text of your presentation, using 'Preludes' by T.S. Eliot as your chosen poem. Support your response with reference to 'Preludes'. Your response should demonstrate your knowledge of the poem.

OR

(ii) There has been an ongoing debate on a popular radio call-in show about whether or not students of English should continue to study poetry in the future. Some callers have been arguing that there is little to be gained from studying poetry and that more relevant things should be taught in English class today. You disagree with this view and decide to call in, using 'Preludes' by T.S. Eliot to support your opinions. Your response should demonstrate your knowledge of the poem.

OR

(iii) The imagery T.S. Eliot uses in his poem 'Preludes' helps the reader to understand the interesting themes in the poem. Do you agree or disagree with this view? Support your response with reference to 'Preludes'. Your response should demonstrate your knowledge of the poem.

D**THE ARTANE BAND**

Da used to swing me over the turnstile,
to see the Dublin matches. I remember
the sight of my own legs, dangling.

I'd never see much of the game;
what's left is the smell of men,
their coats steaming rain and beer,

being hoisted by my ribs above
the crowd, the pitch spread out
green and vast, the distance of it.

And every half-time the band
playing on the field, their music rising
and falling with the seaweed stink

that rushed in from the bay.
There's the boys, Da would say
And he'd wag his finger in a warning

that told me these matchstick boys
made music because they were outlaws,
each cymbal clash a cry of *mea culpa*,

and I imagined myself out there with them
in this rainy coliseum with my Da as emperor
giving the thumbs down,

shaking his head for the loss of his son
to that criminal gang:
The bold boys of the Artane Band.

Jessica Traynor

1. (a) Which line or phrase from Jessica Traynor's poem 'The Artane Band' did you find most thought-provoking? Give reasons for your answer, supporting them with reference to the poem. (15)
(b) "The poem 'The Artane Band' by Jessica Traynor left me feeling..." Identify **two** emotions you felt after reading Traynor's poem. Explain why you felt these emotions. Support your answer with reference to the poem. (15)
2. Answer **ONE** of the following: [Each part carries 20 marks]
(i) As a revision exercise, before the Leaving Certificate examination, your English teacher has asked you to deliver a brief presentation to the class about the poem you believe you will still remember in twenty years' time. Write the text of your presentation, using 'The Artane Band' by Jessica Traynor as your chosen poem. Support your response with reference to 'The Artane Band'. Your response should demonstrate your knowledge of the poem.
OR
(ii) There has been an ongoing debate on a popular radio call-in show about whether or not students of English should continue to study poetry in the future. Some callers have been arguing that there is little to be gained from studying poetry and that more relevant things should be taught in English class today. You disagree with this view and decide to call in, using 'The Artane Band' to support your opinions. Your response should demonstrate your knowledge of the poem.
OR
(iii) The imagery Jessica Traynor uses in her poem 'The Artane Band' helps the reader to understand the interesting themes in the poem. Do you agree or disagree with this view? Support your response with reference to 'The Artane Band'. Your response should demonstrate your knowledge of the poem.

I HEARD A FLY BUZZ – WHEN I DIED

I heard a Fly buzz – when I died –
 The Stillness in the Room
 Was like the Stillness in the Air –
 Between the Heaves of Storm –

The Eyes around – had wrung them dry –
 And Breaths were gathering firm
 For that last Onset – when the King
 Be witnessed – in the Room –

I willed my Keepsakes – Signed away
 What portion of me be
 Assignable – and then it was
 There interposed a Fly –

With Blue – uncertain stumbling Buzz –
 Between the light – and me –
 And then the Windows failed – and then
 I could not see to see –

Emily Dickinson

1. (a) Which line or phrase from Emily Dickinson's poem 'I heard a Fly buzz – when I died' did you find most thought-provoking? Give reasons for your answer, supporting them with reference to the poem. (15)
- (b) "The poem, 'I heard a Fly buzz – when I died' by Emily Dickinson left me feeling..." Identify **two** emotions you felt after reading Dickinson's poem. Explain why you felt these emotions. Support your answer with reference to the poem. (15)

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

- (i) As a revision exercise, before the Leaving Certificate examination, your English teacher has asked you to deliver a brief presentation to the class about the poem you believe you will still remember in twenty years' time. Write the text of your presentation, using 'I heard a Fly buzz – when I died' by Emily Dickinson as your chosen poem. Support your response with reference to 'I heard a Fly buzz – when I died'. Your response should demonstrate your knowledge of the poem.

OR

- (ii) There has been an ongoing debate on a popular radio call-in show about whether or not students of English should continue to study poetry in the future. Some callers have been arguing that there is little to be gained from studying poetry and that more relevant things should be taught in English class today. You disagree with this view and decide to call in, using 'I heard a Fly buzz – when I died' by Emily Dickinson to support your opinions. Your response should demonstrate your knowledge of the poem.

OR

- (iii) The imagery Emily Dickinson uses in her poem 'I heard a Fly buzz – when I died' helps the reader to understand the interesting themes in the poem. Do you agree or disagree with this view? Support your response with reference to "I heard a Fly buzz – when I died." Your response should demonstrate your knowledge of the poem.

I remember once being shown the black bull
when a child at the farm for eggs and milk.
They called him Bob – as though perhaps
you could reduce a monster
with the charm of a friendly name.
At the threshold of his outhouse, someone
held my hand and let me peer inside.
At first, only black
and the hot reek of him. Then he was immense,
his edges merging with the darkness, just
a big bulk and a roar to be really scared of,
a trampling, and a clanking tense with the chain's jerk.
His eyes swivelled in the great wedge of his tossed head.
He roared his rage. His nostrils gaped like wounds.

And in the yard outside,
oblivious hens picked their way about.
The faint and rather festive tinkling
behind the mellow stone and hasp was all they knew
of that Black Mass, straining at his chains.
I had always half-known he existed –
this antidote and Anti-Christ his anarchy
threatening the eggs, well-rounded, self-contained –
and the placidity of milk.

I ran, my pigtails thumping alien on my back in fear,
past the big boys in the farm lane
who pulled the wings from butterflies and
blew up frogs with straws.
Past thorned hedge and harried nest,
scared of the eggs shattering –
only my small and shaking hand on the jug's rim
in case the milk should spill.

Liz Lockhead

1. (a) Which line or phrase from Liz Lockhead's poem 'Revelation' did you find most thought-provoking? Give reasons for your answer, supporting them with reference to the poem. (15)
- (b) "The poem, 'Revelation' by Liz Lockhead left me feeling..." Identify **two** emotions you felt after reading Lockhead's poem. Explain why you felt these emotions. Support your answer with reference to the poem. (15)
2. Answer **ONE** of the following: [Each part carries 20 marks]
 - As a revision exercise, before the Leaving Certificate examination, your English teacher has asked you to deliver a brief presentation to the class about a poem you believe you will still remember in twenty years' time. Write the text of your presentation, using 'Revelation' by Liz Lockhead as your chosen poem. Your response should demonstrate your knowledge of the poem.

OR

- There has been an ongoing debate on a popular radio call-in show about whether or not students of English should continue to study poetry in the future. Some callers have been arguing that there is little to be gained from studying poetry and that more relevant things should be taught in English class today. You disagree with this view and decide to call in, using 'Revelation' by Liz Lockhead to support your opinions. Your response should demonstrate your knowledge of the poem.

OR

- The imagery Liz Lockhead uses in her poem 'Revelation' helps the reader to understand the interesting themes in the poem. Do you agree or disagree with this view? Support your response with reference to 'Revelation.' Your response should demonstrate your knowledge of the poem.

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Leaving Certificate – Ordinary Level

English

Thursday 5 June

Afternoon 2.00 – 5.20