



Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2024

English - Higher Level - Paper 2

Total Marks: 200

Thursday, 6 June – Afternoon, 2.00 – 5.20

Candidates must attempt the following:

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

N.B. Candidates must answer on Shakespearean Drama.

They may do so in SECTION I, The Single Text (Hamlet) or in Section II, The Comparative Study (Hamlet, Macbeth).

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SECTION I

THE SINGLE TEXT

(60 marks)

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

A ALL THE LIGHT WE CANNOT SEE – Anthony Doerr

- (i) “We are fascinated by the tensions that emerge from Doerr’s exploration of a variety of moral and ethical issues in his novel, *All the Light We Cannot See*.”
Discuss this statement, developing your response with reference to Doerr’s novel.

OR

- (ii) To what extent do you think the narrative structure adopted by Doerr in his novel, *All the Light We Cannot See*, is effective in engaging the reader?
Develop your response with reference to Doerr’s novel.

B THE CRUCIBLE – Arthur Miller

- (i) “Miller uses Proctor’s complex relationship with Elizabeth to explore a variety of core issues in his play, *The Crucible*.”
Discuss this statement, developing your response with reference to Miller’s play.

OR

- (ii) Discuss the compelling reasons why Miller’s play, *The Crucible*, should not be considered an entirely bleak play.
Develop your response with reference to Miller’s play.

C HAMLET – William Shakespeare

- (i) “Shakespeare uses Hamlet’s complex relationship with Gertrude to explore a variety of core issues in his play, *Hamlet*.”
Discuss this statement, developing your response with reference to Shakespeare’s play, *Hamlet*.

OR

- (ii) Discuss the aspects of Shakespeare’s play, *Hamlet*, that make it a surprisingly positive and hopeful drama.
Develop your response with reference to Shakespeare’s play, *Hamlet*.

D FRANKENSTEIN – Mary Shelley

- (i) “We are fascinated by the tensions that emerge from Shelley’s exploration of a variety of moral and ethical issues in her novel, *Frankenstein*.”
Discuss this statement, developing your response with reference to Shelley’s novel.

OR

- (ii) To what extent do you think the narrative structure adopted by Shelley in her novel, *Frankenstein*, is effective in engaging the reader?
Develop your response with reference to Shelley’s novel.

E THE PICTURE OF DORIAN GRAY – Oscar Wilde

- (i) “We are fascinated by the tensions that emerge from Wilde’s exploration of a variety of moral and ethical issues in his novel, *The Picture of Dorian Gray*.”
Discuss this statement, developing your response with reference to Wilde’s novel.

OR

- (ii) “Readers gain a variety of insights from Wilde’s provocative portrayal of the class system in his novel, *The Picture of Dorian Gray*.”
Discuss this statement, developing your response with reference to Wilde’s novel.

SECTION II THE COMPARATIVE STUDY (70 marks)

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

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 texts.
- When used, the word **author** is understood to include all writers and directors of texts.
- When used, the word **character** is understood to refer to both real people and fictional characters in texts.

A LITERARY GENRE

1. (a) Discuss how the author in **one** text on your comparative course employs a variety of techniques to make a relationship in that text believable. Develop your response with reference to your chosen text. (30)
- (b) In the case of **two other** texts on your comparative course, compare how each of the authors employ a variety of techniques to make a relationship in these texts believable. Develop your response with reference to your chosen texts. You may refer to the same 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. Compare how effectively at least one technique is employed, by the authors of **at least two** texts on your comparative course, to manipulate the reader's emotional response to these texts. Develop your response with reference to your chosen texts. You may refer to the same or different techniques in relation to each of your chosen texts. (70)

B CULTURAL CONTEXT

1. (a) Discuss the extent to which the level of freedom enjoyed by a central character in **one** text on your comparative course is determined by this character's social position and status.
Develop your response with reference to your chosen text. (30)
- (b) In the case of **two other** texts you have studied on your comparative course, compare the extent to which the level of freedom enjoyed by a central character in each of these texts is determined by these characters' social position and status.
Develop your response with reference to your chosen texts. (40)

OR

2. In the case of **at least two** texts on your comparative course, compare the extent to which aspects of the cultural context, prevalent in these texts, nurture admirable values and attitudes.
Develop your response with reference to your chosen texts. (70)

C THEME OR ISSUE

1. (a) Discuss how an interesting interaction between two or more characters, at a pivotal moment in **one** of the texts on your comparative course, revealed important insights about a theme or issue in that text.
Develop your response with reference to your chosen text. (30)
- (b) In the case of at least **two other** texts you have studied on your comparative course, compare how an interesting interaction between two or more characters, at a pivotal moment in each of these texts, revealed important insights about the same theme or issue you discussed in part 1 (a) above.
Develop your response with reference to your chosen texts. (40)

OR

2. In the case of **at least two** texts on your comparative course, compare the extent to which the exploration of a theme or issue in these texts, instilled in you a sense that human beings are selfless in their thoughts and actions.
Develop your response 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 Jonathan Edwards, where he, in a playful manner, imagines an encounter with his grandfather. Answer **either** Question **1** **or** Question **2** which follow.

Building my Grandfather

He comes flat-pack, a gift for my eighteenth.
We tip the bits out on the living room carpet:
nuts and bolts, a spanner, an Allen key,
tubes halfway between telescopes and weapons.
At first he goes together easily:
slipped left foot clicks into the ankle,
shin joins at a perfect right angle.
We have more of a problem with the right knee,
but my father remembers it was always gammy
from twelve-hour shifts, labouring in tight seams.
I fit the lungs, pumping in mustard gas
which filled each breath he took from 1918.
Something seems to be missing from the heart
and for a while we search beneath the sideboard,
but then my father says it's probably
for the old man's brother, who joined up when he did
and didn't make it back. The cheek and neck
and nose slot in and soon, we've almost got him:
my father holds the lips, the final bit
before he opens his eyes and I meet him.
A glance in the mirror at what he's going to see:
a pale-faced boy by an electric fire,
Nike swoosh like a medal on my chest.
It's then I say *Stop*. What will he make of me?

Jonathan Edwards

1. (a) Do you think the poet uses tone in an effective way in this poem?
Support your answer with reference to the poem. (10)
- (b) In your view, what characteristics of the grandfather emerge during the course of this poem? Support your answer with reference to the poem. (10)

OR

2. To what extent do you believe that the poet's use of language is clever and creative in 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 – 5).

1. W.B. Yeats

“Yeats utilises powerful imagery to explore fascinating contradictions that are central to his poetry.”

Discuss this statement developing your response with reference to the poetry by W.B. Yeats on your Leaving Certificate English course.

2. Eiléan Ní Chuilleanáin

“Ní Chuilleanáin uses evocative imagery to produce poems that often reveal meaningful insights about the nature of life.”

Discuss this statement developing your response with reference to the poetry by Eiléan Ní Chuilleanáin on your Leaving Certificate English course.

3. Emily Dickinson

“Dickinson’s style allows her to explore the complexity of a variety of abstract ideas in a concrete and accessible manner.”

Discuss this statement developing your response with reference to the poetry by Emily Dickinson on your Leaving Certificate English course.

4. Sylvia Plath

“The dramatic imagery we encounter in Plath’s poetry reveals her to be an insightful social commentator.”

Discuss this statement developing your response with reference to the poetry by Sylvia Plath on your Leaving Certificate English course.

5. Seamus Heaney

“Heaney uses a deceptively simple style to convey profound observations about people and places.”

Discuss this statement developing your response with reference to the poetry by Seamus Heaney on your Leaving Certificate English course.

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Leaving Certificate – Higher Level

English

Thursday 6 June

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