



# Coimisiún na Scrúduithe Stáit State Examinations Commission

LEAVING CERTIFICATE EXAMINATION, 2022

## English - Higher Level - Paper 2

**Total Marks: 140**

**Thursday, 9 June – Afternoon, 2.00 – 5.20**

Candidates must attempt the required number of questions in **any TWO** of the following sections:

- SECTION I – The Single Text
- SECTION II – The Comparative Study
- SECTION III – Poetry, Part A, Unseen Poem and Part B, Prescribed Poetry.
- All sections carry 70 marks.

**N.B.** Candidates are **NOT** required to answer on Shakespearean Drama.

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## SECTION I

## THE SINGLE TEXT

(70 marks)

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

### A ALL THE LIGHT WE CANNOT SEE – Anthony Doerr

- (i) “The consequences of Werner Pfennig’s passion for science and technology in Anthony Doerr’s novel, *All the Light We Cannot See*, are both fascinating and disturbing.”

Discuss the reasons why you agree or disagree with the above statement.  
Develop your discussion with reference to the text.

OR

- (ii) Discuss the narrative purposes served by Doerr’s inclusion of the story of the diamond, the Sea of Flames, in his novel, *All the Light We Cannot See*. Develop your discussion with reference to the text.

### B A DOLL’S HOUSE – Henrik Ibsen

- (i) “Various aspects of Ibsen’s exploration of deception and delusion in his play, *A Doll’s House*, are both fascinating and disturbing.”

Discuss the reasons why you agree or disagree with the above statement.  
Develop your discussion with reference to the text.

OR

- (ii) Discuss the reasons why our knowledge of Nora Helmer’s backstory, involving the loan, enables us to better understand various aspects of Ibsen’s play, *A Doll’s House*. Develop your discussion with reference to the text.

### C OTHELLO – William Shakespeare

- (i) “Various aspects of the relationship between Iago and Emilia in Shakespeare’s play, *Othello*, are both fascinating and disturbing.”

Discuss the reasons why you agree or disagree with the above statement.  
Develop your discussion with reference to the text.

OR

- (ii) Discuss the reasons why our knowledge of Othello’s status as an outsider enables us to better understand various aspects of Shakespeare’s play, *Othello*. Develop your discussion with reference to the text.

**D FRANKENSTEIN – Mary Shelley**

- (i) “The consequences of Victor Frankenstein’s passion for scientific knowledge and experimentation in Mary Shelley’s novel, *Frankenstein*, are both fascinating and disturbing.”

Discuss the reasons why you agree or disagree with the above statement.  
Develop your discussion with reference to the text.

**OR**

- (ii) Discuss the narrative purposes served by Mary Shelley’s inclusion of letters between various characters throughout her novel, *Frankenstein*. Develop your discussion with reference to the text.

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

- (i) “The consequences of Dorian Gray’s pursuit of pleasure and a hedonistic lifestyle in Oscar Wilde’s novel, *The Picture of Dorian Gray*, are both fascinating and disturbing.”

Discuss the reasons why you agree or disagree with the above statement.  
Develop your discussion with reference to the text.

**OR**

- (ii) Discuss the narrative purposes served by Basil Hallward’s portrait of Dorian in Wilde’s novel, *The Picture of Dorian Gray*. Develop your discussion with reference to the text.

## SECTION II THE COMPARATIVE STUDY (70 marks)

Candidates must answer **one** question from **either A** – Literary Genre **or B** – Cultural Context **or C** – General Vision and Viewpoint.

Candidates who answer a question in **SECTION I** – The Single Text, may not refer to the same text in answer to questions in this section.

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 LITERARY GENRE

- (a) Identify two techniques used to advance the plot in **one** text on your comparative course and discuss how effectively these techniques are used for this purpose in this text. Develop your answer with reference to the text. (30)
    - (b) In the case of each of **two other** texts on your comparative course, identify at least one technique used to advance the plot and compare how effectively this technique or these techniques are employed for this purpose in these texts. You may refer to the same technique or different techniques in each text during the course of your response. Develop your answer with reference to your chosen texts. (40)
- OR**
2. Compare how successfully at least one technique is employed, by the authors of **at least two** texts on your comparative course, to maintain your interest in a central character throughout each of these texts. You may refer to the same technique or different techniques in each text during the course of your response. Develop your answer with reference to your chosen texts. (70)

## B CULTURAL CONTEXT

1. (a) Discuss how those in power in society maintain their dominant position in **one** text on your comparative course. Develop your response with reference to the text. (30)
- (b) Compare how those in power in society maintain their dominant position in each of **two other** texts on your comparative course. Develop your response with reference to your chosen texts. (40)

OR

2. Compare the extent to which the expression of individuality or divergence from social or cultural norms is tolerated within the cultural context of each of **at least two texts** on your comparative course. Develop your response with reference to your chosen texts. (70)

## C GENERAL VISION AND VIEWPOINT

1. (a) Discuss how the level of resilience you found displayed by individuals or communities in **one** text on your comparative course helped to shape your sense of the general vision and viewpoint of this text. (30)
- (b) Compare how the levels of resilience you found displayed by individuals or communities in each of **two other** texts on your comparative course influenced your sense of the general vision and viewpoint of these texts. Develop your response with reference to your chosen texts. (40)

OR

2. Compare the extent to which your response to the treatment of disadvantaged or disempowered characters contributed to your sense of the general vision and viewpoint in each of **at least two** texts on your comparative course. 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)**

In his poem, “The Voice You Hear When You Read Silently”, Thomas Lux considers the process of silent reading. Read the poem and answer **either** Question **1** or Question **2** which follow.

**The Voice You Hear When You Read Silently**

is not silent, it is a speaking –  
out-loud voice in your head: it is *spoken*,  
a voice is *saying* it  
as you read. It’s the writer’s words,  
of course, in a literary sense  
his or her ‘voice’ but the sound  
of that voice is the sound of *your* voice.  
Not the sound your friends know  
or the sound of a tape played back **(10)**  
but your voice  
caught in the dark cathedral  
of your skull, your voice heard  
by an internal ear  
informed by internal abstracts  
and what you know by feeling,  
having felt.  
It is your voice saying, for example,  
the word ‘barn’  
that the writer wrote **(20)**  
but the ‘barn’ you say  
is a barn you know or knew.

The voice in your head, speaking as you read  
never says anything neutrally – some people  
hated the barn they knew,  
some people love the barn they know  
so you hear the word loaded  
and a sensory constellation  
is lit: horse-gnawed stalls,  
hayloft, black heat tape wrapping **(30)**  
a water pipe, a slippery  
spilled chirr\* of oats from a split sack,  
the bony, filthy haunches of cows ...  
And ‘barn’ is only a noun – no verb  
or subject has entered into the sentence  
yet!  
The voice you hear when you read to  
yourself  
is the clearest voice: you speak it speaking to  
you. **(40)**

*Thomas Lux*

\*Chirr – a shrill, trilling sound

1. (a) How accurately do you think the poet describes the process of silent reading in the first seventeen lines of the above poem? Support your response with reference to the poem. **(10)**
- (b) In your opinion, does the poet make effective use of the word ‘barn’ to explain how our experiences shape our understanding when we read? Explain your response with reference to the poem. **(10)**

**OR**

2. “Thomas Lux makes effective use of simple language and concrete imagery to explore complex, abstract ideas throughout the above poem.”

Discuss the extent to which you agree or disagree with the above statement. Support your discussion with reference to both the content and language of the poem. **(20)**

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

Candidates must answer **one** of the following questions (1 – 5).

### **1. Brendan Kennelly**

“Brendan Kennelly effectively employs an appealing descriptive style to reflect on the triumphs, trials and limitations of the human condition.”

To what extent do you agree or disagree with the above statement? Develop your response with reference to the poems by Brendan Kennelly on your Leaving Certificate English course.

### **2. Adrienne Rich**

To what extent do you agree or disagree that Adrienne Rich makes effective use of a diverse range of imagery and an engaging style to explore structures and values in society which she considers to be negative or destructive?

Develop your response with reference to the poems by Adrienne Rich on your Leaving Certificate English course.

### **3. William Wordsworth**

“William Wordsworth’s poetry does not have current appeal because his poetic style and use of language are dated and his themes are irrelevant in the twenty-first century.”

Discuss the extent to which you agree or disagree with the above statement, developing your response with reference to the poems by William Wordsworth on your Leaving Certificate English course.

### **4. Emily Dickinson**

“Emily Dickinson’s effective use of a vivid and energetic style helps to convey her fascination with life and its rich experiences.”

Discuss the extent to which you agree or disagree with the above statement, developing your response with reference to the poems by Emily Dickinson on your Leaving Certificate English course.

### **5. W.B. Yeats**

“Yeats makes masterful use of aesthetically pleasing language to communicate the insights he draws from history, myth and legend.”

To what extent do you agree or disagree with the above statement, developing your response with reference to the poems by W.B. Yeats on your Leaving Certificate English course.

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Leaving Certificate – Higher Level

**English**

Thursday 9 June

Afternoon 2.00 – 5.20