

Declan O’Neill and Philip Campion have developed an approach to preparing an essay for Literary Genre and the other modes that will enable you to face the Paper Two Exam Paper with confidence.

The following four broad areas would be a good basis for writing an excellent answer in the Literary Genre Mode.

1. Does **SETTING** heighten the Atmosphere & help the telling of each story?
2. What **DRAMATIC DEVICES** are used to tell the stories and how effective are they in making the world and/or the characters convincing? Pick just one of two of:
Irony, Misunderstanding, Suspense, Motifs, Reversal, Climax, a letter, coincidence, minor catalyst character, a narrator, flashback, etc.
3. How Do **LANGUAGE, DIALOGUE AND IMAGERY** help to drive the stories and make the characters and the places more exciting and/or interesting?
4. How Does a **Memorable Character(s)** bring the story to life?

At www.leavingcertlecturedays.ie we provide comprehensive notes for over 30 texts on all three modes covering the above in LG and including similar precise treatment of the other two modes.

Our lecture on the comparative will show you how to understand this approach and will show you how to utilise it for your own benefit by applying it to your own studied text.

Below is a sample of our Literary Genre approach for one aspect of LG, with notes too that can be adapted for comparing a set of three texts.

Compare how language/dialogue and imagery help to make your stories more exciting?

We believe this is the type of question you should be thinking about as you approach the exam. Look at these example of language/dialogue and imagery analysis; even if none of them are your texts you will still see your own text in them and can apply the analysis in a similar way to your own texts. It is likely that we have notes on your texts in the thirty plus comparative texts that we have prepared for Leaving Cert Students in 2010. These notes are available to all students who attend our Lecture Day events.

Playboy of the Western World The language is vigorous and crude as well as lyrical. Vivid images are used to introduce	'Wuthering Heights' The Heights is described in vigorous language: e.g. the chairs as primitive	Dancing at Lughnasa Fr. Jack describes the festival of the New Yam, " We begin very formally with the sacrifice of
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<p>character e.g. Daneen Sullivan, knocked the eye from a peeler, Marcus Quin got six months for maiming ewes. Christy, a fellow in a furzy ditch, groaning wicked like a maddening dog. Lyrical imagery occurs in the love scene between Pegeen and Christy in Act 111 – Pegeen: Yourself and me would shelter easy in a narrow bush,. Christy: it's then yourself and me should be pacing Nephin in the dews of night, the times sweet smells do be rising...</p> <p>But crude musical vividness Kate Cassidy's funeral, there were five men, aye, and six men stretched out retching speechless on the holy stones.</p> <p>www.leavingcertlecturedays.ie</p>	<p>structures... above the chimney are villainous old guns....in an arch reposed a huge liver coloured bitch pointer surrounded by a swarm of squealing puppies. Note The intensity of the way characters' emotions are conveyed - Lockwood : rage and humiliation. He dreams my fingers closed on the fingers of a little ice-cold hand!</p> <p>Note the dramatic expression of the final meeting of Cathy and Heathcliff "I wish I could hold you" she said bitterly, "till we were both dead!" The description of their passion at their final meeting is memorable He neither spoke, nor loosed his hold for some five minutes during which he bestowed more kisses than he ever gave in his life before".</p>	<p>a fowl or a goat....then the incantation – a chant really – that acts as a rhythm or percussion for the ritual dance." He characterises the Ryangans as almost living in Eden – "They've such open hearts". These descriptions of the Ryangans' pagan engagement with the spiritual life through ritual and dance subtly counterpoints the repression in the lives of the Mundy sisters. This general sense of unfulfilled desire in them is brilliantly expressed in the vivid, energetic dance performed in Act 1. Another moment is seen is during the final dance of Chris and Gerry. Moments like these move an audience by their magic and the sense of deep and holy union between two people expressed in movement and music.</p>
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These notes can be used in a combined manner for a section of an essay answer on Literary Genre e.g. beginning as follows in the textbox below...

You should realise that notes on individual texts cannot equal the value of your own developed approach. You should use our simple and clear notes to merely help you create your own unique response to each text within each genre. Then you should practice your way of doing comparison of texts until it is the best that you can make it. That is what the exam will reward...

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Language and images are used brilliantly to bring the vigorous worlds of [PBWW] and [WH] to our imagination. Ironically it is the very absence of words and their substitution by dance that brings the world of [DAL] to life for us.

But first it is important to see how imagery brings the world of the text to life. In [PBWW] describes the goings on at Kate Cassidy's funeral, **"six men stretched out retching speechless on the holy stones."**

The lyrical alliteration contrasts well with the horror of the sight. Again in [WH] when Lockwood describes the inside of Wuthering Heights we marvel at a similar vigour that his imagery has to heighten our sense of the primitiveness of the place, **"in an arch reposed a huge liver coloured bitch pointer surrounded by a swarm of squealing puppies."** We are repelled by the imagery but fascinated as well.

But the imagery need not always be brutal. When Christy whispers sweet nothings in Pegeen's ear, **"it's then yourself and me should be pacing Nephin in the dews of night, the times sweet smells do be rising..."** we delight in the lyrical sensuality of the imagery.

Once again a similar touching set of images occur in the love scene between Cathy and Heathcliff, **He neither spoke, nor loosed his hold for some**

five minutes during which he bestowed more kisses than he ever gave in his life before”. Sadly this is the last time that Heathcliff sees her alive so the images are very poignant.

In a strange way it is the wordless dances in [DAL] that supply the most potent images of lived life and love. The dance is the central image communicating the dramatic content – it is vigorous, unexpected and captures the women’s delight and sorrow as does the image of Cathy and Heathcliff parting in Chapter 15. The wordless dance of Chris and Gerry as they waltz down the road of life is even more poignant and more touching because it is silent and calls us to witness speechless. ...[this is just part of the answer] www.leavingcertlecturedays.ie

PS...this is what works for the person who wrote it...what works for you, works for you...though you need to fully understand what the exam expects of you at the same time.