



KILMARTIN
EDUCATIONAL SERVICES

English Junior Cert

Higher Level

Stephen Foster

ENNIS & LIMERICK



Web: www.kes.ie
Email: info@kes.ie
Contact: 061-444 989

Everybody's going to
JULIE'S

Shakespeare Drama

You must be able to discuss and describe each of the following in great detail in relation to your studied drama:

- A comprehensive understanding of the plot
- Individual characters
- You must be able to discuss in detail different character relationships
- You must be able to describe in detail at least two key scenes
- Quotes
- Stage directions
- Explain and describe the climax of the drama etc.

Stage Directions in a Drama:

- Stage directions
- Lighting
- Facial expressions
- Costumes
- Props
- Music
- Sets
- Sounds

Plot Overview

Antonio, a Venetian merchant, complains to his friends of a melancholy that he cannot explain. His friend Bassanio is desperately in need of money to court Portia, a wealthy heiress who lives in the city of Belmont. Bassanio asks Antonio for a loan in order to travel in style to Portia's estate. Antonio agrees, but is unable to make the loan himself because his own money is all invested in a number of trade ships that are still at sea. Antonio suggests that Bassanio secure the loan from one of the city's moneylenders and name Antonio as the loan's guarantor. In Belmont, Portia expresses sadness over the terms of her father's will, which stipulates that she must marry the man who correctly chooses one of three caskets. None of Portia's current suitors are to her liking, and she and her lady-in-waiting, Nerissa, fondly remember a visit paid some time before by Bassanio.

In Venice, Antonio and Bassanio approach Shylock, a Jewish moneylender, for a loan. Shylock nurses a long-standing grudge against Antonio, who has made a habit of berating Shylock and other Jews for their usury, the practice of loaning money at exorbitant rates of interest, and who undermines their business by offering interest-free loans. Although Antonio refuses to apologize for his behavior, Shylock acts agreeably and offers to lend Bassanio three thousand ducats with no interest. Shylock adds, however, that should the loan go unpaid, Shylock will be entitled to a pound of Antonio's own flesh. Despite Bassanio's warnings, Antonio agrees. In Shylock's own household, his servant Launcelot decides to leave Shylock's service to work for Bassanio, and Shylock's daughter Jessica schemes to elope with Antonio's friend Lorenzo. That night, the streets of Venice fill up with revelers, and Jessica escapes with Lorenzo by dressing as his page. After a night of celebration, Bassanio and his friend Gratiano leave for Belmont, where Bassanio intends to win Portia's hand.

In Belmont, Portia welcomes the prince of Morocco, who has come in an attempt to choose the right casket to marry her. The prince studies the inscriptions on the three caskets and chooses the gold one, which proves to be an incorrect choice. In Venice, Shylock is furious to find that his daughter has run away, but rejoices in the fact that Antonio's ships are rumored to have been wrecked and that he will soon be able to claim his debt. In Belmont, the

prince of Arragon also visits Portia. He, too, studies the caskets carefully, but he picks the silver one, which is also incorrect. Bassanio arrives at Portia's estate, and they declare their love for one another. Despite Portia's request that he wait before choosing, Bassanio immediately picks the correct casket, which is made of lead. He and Portia rejoice, and Gratiano confesses that he has fallen in love with Nerissa. The couples decide on a double wedding. Portia gives Bassanio a ring as a token of love, and makes him swear that under no circumstances will he part with it. They are joined, unexpectedly, by Lorenzo and Jessica. The celebration, however, is cut short by the news that Antonio has indeed lost his ships, and that he has forfeited his bond to Shylock. Bassanio and Gratiano immediately travel to Venice to try and save Antonio's life. After they leave, Portia tells Nerissa that they will go to Venice disguised as men.

Shylock ignores the many pleas to spare Antonio's life, and a trial is called to decide the matter. The duke of Venice, who presides over the trial, announces that he has sent for a legal expert, who turns out to be Portia disguised as a young man of law. Portia asks Shylock to show mercy, but he remains inflexible and insists the pound of flesh is rightfully his. Bassanio offers Shylock twice the money due him, but Shylock insists on collecting the bond as it is written. Portia examines the contract and, finding it legally binding, declares that Shylock is entitled to the merchant's flesh. Shylock ecstatically praises her wisdom, but as he is on the verge of collecting his due, Portia reminds him that he must do so without causing Antonio to bleed, as the contract does not entitle him to any blood. Trapped by this logic, Shylock hastily agrees to take Bassanio's money instead, but Portia insists that Shylock take his bond as written, or nothing at all. Portia informs Shylock that he is guilty of conspiring against the life of a Venetian citizen, which means he must turn over half of his property to the state and the other half to Antonio. The duke spares Shylock's life and takes a fine instead of Shylock's property. Antonio also forgoes his half of Shylock's wealth on two conditions: first, Shylock must convert to Christianity, and second, he must will the entirety of his estate to Lorenzo and Jessica upon his death. Shylock agrees and takes his leave.

Bassanio, who does not see through Portia's disguise, showers the young law clerk with thanks, and is eventually pressured into giving Portia the ring with

which he promised never to part. Gratiano gives Nerissa, who is disguised as Portia's clerk, his ring. The two women return to Belmont, where they find Lorenzo and Jessica declaring their love to each other under the moonlight. When Bassanio and Gratiano arrive the next day, their wives accuse them of faithlessly giving their rings to other women. Before the deception goes too far, however, Portia reveals that she was, in fact, the law clerk, and both she and Nerissa reconcile with their husbands. Lorenzo and Jessica are pleased to learn of their inheritance from Shylock, and the joyful news arrives that Antonio's ships have in fact made it back safely. The group celebrates its good fortune.

Character List

Shylock - A Jewish moneylender in Venice. Angered by his mistreatment at the hands of Venice's Christians, particularly Antonio, Shylock schemes to eke out his revenge by ruthlessly demanding as payment a pound of Antonio's flesh. Although seen by the rest of the play's characters as an inhuman monster, Shylock at times diverges from stereotype and reveals himself to be quite human. These contradictions, and his eloquent expressions of hatred, have earned Shylock a place as one of Shakespeare's most memorable characters.

Portia - A wealthy heiress from Belmont. Portia's beauty is matched only by her intelligence. Bound by a clause in her father's will that forces her to marry whichever suitor chooses correctly among three caskets, Portia is nonetheless able to marry her true love, Bassanio. Far and away the most clever of the play's characters, it is Portia, in the disguise of a young law clerk, who saves Antonio from Shylock's knife.

Antonio - The merchant whose love for his friend Bassanio prompts him to sign Shylock's contract and almost lose his life. Antonio is something of a mercurial figure, often inexplicably melancholy and, as Shylock points out, possessed of an incorrigible dislike of Jews. Nonetheless, Antonio is beloved of his friends and proves merciful to Shylock, albeit with conditions.

Bassanio - A gentleman of Venice, and a kinsman and dear friend to Antonio. Bassanio's love for the wealthy Portia leads him to borrow money from Shylock with Antonio as his guarantor. An ineffectual businessman, Bassanio proves himself a worthy suitor, correctly identifying the casket that contains Portia's portrait.

Gratiano - A friend of Bassanio's who accompanies him to Belmont. A coarse and garrulous young man, Gratiano is Shylock's most vocal and insulting critic during the trial. While Bassanio courts Portia, Gratiano falls in love with and eventually weds Portia's lady-in-waiting, Nerissa.

Jessica - Although she is Shylock's daughter, Jessica hates life in her father's house, and elopes with the young Christian gentleman, Lorenzo. The fate of her soul is often in doubt: the play's characters wonder if her marriage can

overcome the fact that she was born a Jew, and we wonder if her sale of a ring given to her father by her mother is excessively callous.

Lorenzo - A friend of Bassanio and Antonio, Lorenzo is in love with Shylock's daughter, Jessica. He schemes to help Jessica escape from her father's house, and he eventually elopes with her to Belmont.

Nerissa - Portia's lady-in-waiting and confidante. She marries Gratiano and escorts Portia on Portia's trip to Venice by disguising herself as her law clerk.

Launcelot Gobbo - Bassanio's servant. A comical, clownish figure who is especially adept at making puns, Launcelot leaves Shylock's service in order to work for Bassanio.

The prince of Morocco - A Moorish prince who seeks Portia's hand in marriage. The prince of Morocco asks Portia to ignore his dark countenance and seeks to win her by picking one of the three caskets. Certain that the caskets reflect Portia's beauty and stature, the prince of Morocco picks the gold chest, which proves to be incorrect.

The prince of Arragon - An arrogant Spanish nobleman who also attempts to win Portia's hand by picking a casket. Like the prince of Morocco, however, the prince of Arragon chooses unwisely. He picks the silver casket, which gives him a message calling him an idiot instead of Portia's hand.

Salarino - A Venetian gentleman, and friend to Antonio, Bassanio, and Lorenzo. Salarino escorts the newlyweds Jessica and Lorenzo to Belmont, and returns with Bassanio and Gratiano for Antonio's trial. He is often almost indistinguishable from his companion Solanio.

Solanio - A Venetian gentleman, and frequent counterpart to Salarino.

The duke of Venice - The ruler of Venice, who presides over Antonio's trial. Although a powerful man, the duke's state is built on respect for the law, and he is unable to help Antonio.

Old Gobbo - Launcelot's father, also a servant in Venice.

Tubal - A Jew in Venice, and one of Shylock's friends.

Doctor Bellario - A wealthy Paduan lawyer and Portia's cousin. Doctor Bellario never appears in the play, but he gives Portia's servant the letters of introduction needed for her to make her appearance in court.

Balthasar - Portia's servant, whom she dispatches to get the appropriate materials from Doctor Bellario.

Novels

You must be able to discuss and describe each of the following in great detail in relation to your studied novels:

- The plot of each novel

- A detailed description of the main characters

- Good and bad character relationships

- At least two key moments from each novel

- The setting etc

Poetry

Poetic Terms:

Similes: A comparison using 'like' or 'as'. For example, 'long icicles like crystal daggers hung down from the eaves of the houses.'

Metaphors: A comparison that doesn't use 'like' or 'as'. For example, 'hunger is a wolf howling at the moon.'

Personification: Giving something human qualities. For example, 'the trees sighed and whispered.'

Alliteration: When the first consonant is repeated in a series of words. For example, 'the tall trees towered tremendously over the tiny child.'

Assonance: Vowel sounds repeated in a series of words. The broad vowels are 'a', 'o' and 'u' and these give a slow, soft effect. The slender vowels are 'i' and 'e', which give a harsher sound effect.

Sibilance: The repetition of the letter 's'.

Onomatopoeia: You can almost hear the sound in onomatopoeic words such as whizz, bang, clang, crash and clash.

Rhythm: This is the beat the poem has. Rhythm creates rhyme.

Repetition: Repeating words or lines. Repetition is used to emphasise a point, mood or feeling.

Couplet: Two lines, one after the other, that are usually rhyming and the same length.

Dulce et Decorum Est

Bent double, like old beggars under sacks,
Knock-kneed, coughing like hags, we cursed through sludge,
Till on the haunting flares we turned our backs,
And towards our distant rest began to trudge.
Men marched asleep. Many had lost their boots,
But limped on, blood-shod. All went lame; all blind;
Drunk with fatigue; deaf even to the hoots
Of gas-shells dropping softly behind.

Gas! GAS! Quick, boys!—An ecstasy of fumbling
Fitting the clumsy helmets just in time,
But someone still was yelling out and stumbling
And flound'ring like a man in fire or lime.—
Dim through the misty panes and thick green light,
As under a green sea, I saw him drowning.
In all my dreams before my helpless sight,
He plunges at me, guttering, choking, drowning.

If in some smothering dreams, you too could pace
Behind the wagon that we flung him in,
And watch the white eyes writhing in his face,
His hanging face, like a devil's sick of sin;
If you could hear, at every jolt, the blood
Come gargling from the froth-corrupted lungs,
Obscene as cancer, bitter as the cud

Of vile, incurable sores on innocent tongues,—
My friend, you would not tell with such high zest

To children ardent for some desperate glory,

The old Lie: *Dulce et decorum est*

Pro patria mori.

By Wilfred Owen.

The Lake Isle of Innisfree

I will arise and go now, and go to Innisfree,
And a small cabin build there, of clay and wattles made;
Nine bean-rows will I have there, a hive for the honey-bee,
And live alone in the bee-loud glade.

And I shall have some peace there, for peace comes dropping slow,
Dropping from the veils of the morning to where the cricket sings;
There midnight's all a glimmer, and noon a purple glow,
And evening full of the linnet's wings.

I will arise and go now, for always night and day
I hear lake water lapping with low sounds by the shore;
While I stand on the roadway, or on the pavements grey,
I hear it in the deep heart's core.

BY WILLIAM BUTLER YEATS

Functional Writing

Letter Writing

- When writing letters there are two things you should keep in mind:
 1. **Who is your audience:** Think about the person you are writing to. If it is a friend or relation your **tone** should be friendly and chatty. If you are writing to someone you don't know or a person in authority e.g. your school principal, a local politician etc. your **tone** should be polite but serious and straight to the point.
 2. **Language:** Do not use slang or terms you would use with your friends when writing to someone you don't know. Be very careful to choose language that suits the situation.

- There are two main types of letters:
 1. Informal/personal letters: This is a type of letter you write to someone who you know very well (family or friends).
 2. Formal letters. This is a letter you write to someone you do not know very well or to a person in authority.

Informal Letter

- An informal letter is written to someone you know.
- Ex: A letter to your friend, relation etc.
- You may use language that is chatty and similar to how you would normally speak to them.
- A personal or informal letter is a letter we write to someone we know, but it should still follow rules.
- However, in the main body of the letter you can still be yourself.

How to write an informal letter:

1. Write your own address in the top right hand corner.
2. Write your address neatly with correct capital letters, punctuation and spellings.
3. On the next line write the date.
4. Skip a line, move to the left hand side of the page and write the greeting. Put a comma after it. Then skip a line.
5. Use separate paragraphs for each point in your letter.
6. Sign off in a suitable way. Ex: See you soon, All the best, Talk soon etc.
7. Skip a line after the last paragraph and sign your name.

A Formal Letter

- A formal letter is a letter you write to a business, when applying for a job, to a person you don't know etc.
- It must therefore be very polite and written according to very specific rules.
- Remember: You do not use the same language in a formal letter as you do for an informal letter.

Layout of a formal letter:

- Put your address in the top right hand corner.
- Skip a line and put in the date.
- Skip a line and move to the left hand side of the page.
- Write in their address.
- Skip a line and write 'Dear Sir' or 'Dear Madam' if you do not know their name.
- If you do know their name write 'Dear Mr.' or 'Dear Ms.'
- When signing off, use 'Yours sincerely,' if you know the person's name and 'Yours faithfully,' if you don't.
- Watch out for errors in punctuation when writing addresses.
- This is a serious letter, so avoid using slang, misspellings or inappropriate humour.

A Speech

A speech must have the following parts:

1. An introduction
2. A main body
3. A conclusion

Before writing your speech:

- Decide on your topic/purpose: What is the aim or purpose of the speech?
- Brainstorm: Think about what you might talk about.
- Organise your points: Put your points in a logical order.
- Conclusion: You must end the speech in an appropriate manner.

Writing your Speech:

1. Introductory Paragraph: You must clearly outline your argument in the first few lines. You must also address the audience.
2. Main body of the speech: Each idea must relate to the main point. Have one idea per paragraph. Avoid repeating yourself and introducing irrelevant material as you will lose marks for this.
3. Conclusion: Reiterate the main point/purpose. Give a brief summary if necessary. End on a positive note and also address the audience.

A Review

1. Introduction:

- What are you going to talk about.
- The title of the book/ film.
- What type of book/ film it is. Ex: Horror, romance, adventure etc.
- Mention the main characters.
- Mention the actors.
- Name the author/director.
- 4-6 lines long.

2. Description:

- Give a detailed description of the plot.
- Explain in detail the character, what happens etc.
- However, it is very important that you do not give away the ending.
- 6-10 lines long.

3. My Opinion:

- What did you think of the book/ film.
- Why did you think this?
- What did you think of the characters?
- Was the plot good? Why do you think this?
- Give reasons for your answers.
- 5-7 lines long.

4. Recommendations:

- Would you recommend this book/ film.
- Why?
- Who do you think would enjoy reading this book or watching this film.
- What is your overall opinion of this book/ film.
- You must give the book/novel a rating.
- 3-5 lines long.

Short Stories

A short story offers greater freedom, perhaps, than other genres. However, it requires practice to be able to compose a successful, convincing story.

Characters are probably the most important elements in a short story. If your characters aren't convincing and believable, your story won't work. Characters are what people empathise with when they read, and the more human your characters are, the more likely it is that the reader will enjoy what you write.

The following are some general tips on how to create convincing characters:

1. Creating a Character Profile:

The first step in creating a convincing character is to identify what kind of person they are. A lot of the time, students resolve this problem by basing the character on themselves, but a good writer should be capable of creating characters from a variety of different backgrounds. Some of the questions you need to ask yourself when creating characters are the following:

- Is the character male or female?
- Is the character old or young?
- Are they happy or sad, lonely or indifferent?
- What does the character look like?
- What are they wearing?

One of the most effective ways in which you can conjure up a convincing picture of a character is to use language that precisely and evocatively identifies their personality traits. Because you only have a short period of time, it is not feasible to develop more than two or three main characters in your essay. Students often go wrong by trying to introduce too many main characters, which they don't have time to develop properly. This can leave the reader confused and dissatisfied. However, it is fine if your essay also features some 'extras' or background characters whose personalities don't need to be developed for the story to work; examples of this would be passers-by, people in a crowd etc.

2. Setting and Atmosphere:

Setting and atmosphere are vital to every story. It is important that you describe where the action is taking place. Use descriptive language to create a picture of the setting in the reader's mind and to conjure up its atmosphere. It is important to remember that it only takes a few words to make a setting seem vivid and atmospheric. For example 'John walked through the dusty, sun-drenched schoolyard' is more effective than 'John walked through the schoolyard'. You shouldn't spend more than a paragraph describing a setting. Remember, you've got a story to tell. Students often go wrong writing hundreds of words describing landscapes at the expense of character and plot.

3. Plot:

The term 'plot' relates to the events that happen in a story. To put it simply, your story should have a beginning, middle and an end. Before you start to write, it is imperative that you brainstorm and plan this. Determine the situation of your characters at the beginning of your story. Have a clear idea what will happen to them during the course of the story. Will their lives change? Will they encounter a challenge? Will they meet someone new? Time and again students fail to take account of these points, and start to write before they planned the plot of their story carefully. This leads to essays that meander pointlessly and leave the reader dissatisfied. It also leads to stories that seem to end in the middle because the student has run out of time and has failed to reach a proper conclusion. Whatever plot you come up with, make sure it is RELEVANT to the essay title.

4. Beginnings and Endings:

The vital thing about your opening is that it makes the reader want to read more. There are many, many ways of doing this. You could start with a dramatic or exciting event. You could begin by introducing a character that the reader will instantly find interesting and intriguing. It is important that your story has a proper ending and doesn't look like you just stopped because you ran out of time. Some stories tie up all the loose ends and provide a very

definite resolution. It is also possible to have an ending where the reader is left hanging, uncertain about how events will work out.

Example of a definite resolution: The sun glinted on the silver trophy as Peter walked up the steps, mud on his boots and his sweat-soaked jersey. He looked down on the sea of smiling, cheering faces, one hand on the cup and one hand punching the air in ecstasy. He'd done it.

Example of an unresolved conclusion: 'I'm sorry', she said. 'I never meant for this to happen', and reached out to take his hand. In the distance, the traffic began its rush-hour drone and children laughed as they left the schoolyard. He turned away from her with tears in his eyes, and didn't know what to say.

5. Timing:

You don't always have to begin with the first event of the story and conclude with the final event. When writing narratives, you are always free to play games with how the passage of time is represented, and being able to do so will advertise your understanding of the language of narration.

The following is the opening line of a story that open with the final event of the story: As he was led down the corridor to the electric chair, the events of the last few months flashed before his eyes...

The following is the opening line of a story that begins in the middle of the story: Jimmy's eyes flicked between the ball going around and around the roulette wheel like a demented mouse and the millions that rested upon the 13 black...

