

The following promotional radio clip is based on the documentary, *Fantastic Beasts and the People who Love Them*, by Shane Dunphy. The full documentary was broadcast as part of the RTÉ Radio, *Documentary on One* series. Read the script and answer the question that follows.



**Voice of Continuity Announcer:** In tonight's *Documentary on One* series, Shane Dunphy explores the mysterious world of *Cryptozoology* and endeavours to find proof that Ireland's mythical monsters or mystery animals really exist. Here is just a flavour of what you will hear...



**Voice of Shane Dunphy:** Cryptozoology, for those who don't know, is the study of mystery creatures that may... or may not exist. The evidence about them is either legendary or anecdotal.

**Sound Effect:** *Haunting screech of an unidentifiable animal.*

**Voice of Shane Dunphy:** I've been interested in wildlife and nature my whole life. I've swum with seals and dolphins and I've even gone into the mountains to find wild boar. In 2010 however I met a man called Sean Corcoran, a Waterford-based artist who told me a fantastic story about an encounter he had on Omey Island in Connemara with what was – for want of a better word – a monster.

**Voice of Sean Corcoran:** ...and there was a bit of an explosion ...and to our absolute shock and horror, a creature of great scale like a giant otter came flying out of the lake turned its head and snarled viciously at us.

**Voice of Shane Dunphy:** The shove I needed to go in search of Sean's monster came years later and it was my daughter Marnie who gave me that shove...

**Voice of Marnie:** Why don't you make a documentary where you actually *find* something?  
I just hate the way there's never any stone-hard evidence ...and it's always the same ...they are always like...  
'What's out there? No one knows!'

**Voice of Shane Dunphy:** Let's get one thing clear, I'm sceptical. I'd love to believe these things exist but I reckon they are probably misrepresentations and exaggerations in most cases but I wasn't going to let my little girl down. Welcome to the strange world of Irish monster-hunting!

**Background Sound Effect:** *Calming natural sounds, birdsong, waves crashing.*

**Voice of Shane Dunphy:** I walk about the lake on Omey. I'm accompanied by birds, meadow pipit and pied wagtail, who follow me as I step from rock to rock. At my back is the constant boom of the sea. It is lonely and it is beautiful but no giant otter puts in an appearance.

**Background Sound Effect:** *Howling wind.*

The rain comes down over Omey, I run for cover and almost trip over the body of a greater black-backed gull. It had been freshly killed. A fox could not have taken so large and aggressive a bird. The greater black-backed gull can have a wing span of over five feet.  
Something much bigger must have taken this bird...

### Question 1

**15 marks**

Based on what you have read in the above script, explain whether you would or you would not like to listen to the entire documentary, *Fantastic Beasts and the People who Love Them*. Refer to aspects of the script to support your response.

Optional Rough Work

[illegible]

## Question 2

20 marks

Write a critical analysis of the poster below for the film, *Fantastic Beasts & Where To Find Them*. In it you should consider:

- The visual impact of the poster
- and
- Whether or not the poster makes you want to see the film.



Optional Rough Work

[illegible]

[illegible]

**Section B****Showing Critical Appreciation****45 marks****Question 3****40 marks**

- (a)** *'The more familiar you become with a poem, the deeper your understanding of that poem becomes.'*

Select a poem you have studied and explain how this statement applies to your understanding of this poem. Use the poem to support your ideas.

Title of poem: \_\_\_\_\_

Name of poet: \_\_\_\_\_

- (b)** Identify at least two poetic techniques used in your chosen poem and explain how the poet makes effective use of these techniques in this poem. Support your ideas with reference to the poem.

(Rough work and answer space for part **(b)** start on page 12.)

Answer part **(a)**

Optional Rough Work



[illegible]

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(Answer for part **(b)** which appears on page 10.)

### Optional Rough Work

[illegible]

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and extend across the width of the page. There are no margins, text, or other markings on the paper.

### Question 4

**5 marks**

Indicate whether the use of apostrophes in each of the following sentences is:

Correct

☒

Or

Incorrect

|  |   |
|--|---|
|  | X |
|--|---|

- (a)** Paul's collection of poems will be published this summer.
- (b)** It's difficult for me to understand poems that were written before my time.
- (c)** The correct use of apostrophe's is a mystery to me.
- (d)** The sun was magnificent, it's rays were sparkling on the waves.
- (e)** Five students' poems will be printed in the next newsletter.

[illegible]

## Section C    Appreciating Character, Setting, Story and Action    75 marks

Read the text printed below and the extract from Shakespeare's play, *The Tempest*. Answer the questions which follow.

### The Background

**Prospero**, Duke of Milan, was expelled from his Dukedom by his brother **Antonio**. He finds refuge on an island. Prospero has magical powers that allow him to control spirits, humans and the elements. An opportunity presents itself for Prospero to get revenge, when Antonio arrives on the same island. Antonio is in the company of Alonso, the King of Naples.

The characters:

- **Alonso**, King of Naples
- **Ferdinand**, King Alonso's son
- **Sebastian**, King Alonso's brother
- **Antonio**, Prospero's scheming brother
- **Gonzalo**, an honest old courtier
- **Prospero**, former Duke of Milan (a magician).



As the extract opens, Alonso and his companions are searching the island for Ferdinand, who is missing. Antonio and Sebastian are plotting to kill Alonso.

Prospero controls events from above. The audience can see Prospero but the other characters on stage cannot see him.

Magically, Prospero makes a procession of spirits appear. They bring a banquet of food. Dancing around a table, they invite the weary travellers to eat. Just as the travellers attempt to taste the food, Prospero makes the banquet disappear.

*Enter Alonso, Sebastian, Antonio, Gonzalo, and others.*

**Gonzalo.** I can go no further, sir;  
My old bones ache; here's a maze trod indeed  
Through meandering paths! By your patience,  
I needs must rest me.

**Alonso.** Old lord, I cannot blame thee,  
Who am myself seized with weariness,  
Sit down and rest.  
Even here I will put off my hope, and keep it  
No longer: Ferdinand is dead  
Whom thus we stray to find, and nature mocks  
Our frustrated search on this island. Well, let him go.

10

**Antonio.** *[To Sebastian]* I am right glad that he's so out of hope.  
Do not, for one repulse, forgo the purpose  
That you resolved to effect.\*

\* to kill Alonso

**Sebastian.** *[To Antonio]* The next advantage we will take thoroughly.

**Antonio.** *[To Sebastian]* Let it be to-night  
For, now they are oppressed with travel, they  
Will not, nor cannot, use such vigilance  
As when they are fresh.

**Sebastian.** *[To Antonio]* I say to-night: no more.

20

*Solemn and strange music; enter Prospero above, invisible to the other characters. Enter several strange Spirits, bringing in a banquet; they dance about it with gentle actions of salutation, inviting Alonso, etc., to eat.*

**Alonso.** What harmony is this? My good friends, hark!

**Gonzalo.** Marvellous sweet music!

**Alonso.** Give us kind keepers, heavens! What were these?

**Gonzalo.** If in Naples  
I should report this now, would they believe me?  
Who, though they are of monstrous shape, yet  
Their manners are more gentle-kind, you shall find,  
Than many of our human generation.

*The strange Spirits depart.*

**Prospero.** *[Aside]* Honest lord,  
Thou hast said well; for some of you there present  
Are worse than devils.

30

**Alonso.** I cannot too much muse  
Such shapes, such gesture, and such sound, expressing  
(Although they want the use of tongue) a kind  
Of excellent dumb discourse.

**Prospero.** *[Aside]* Keep your praise till the end.

**Antonio.** They vanish'd strangely.

**Sebastian.** No matter, since  
They have left the banquet behind; for we have stomachs -  
Will't please you taste of what is here?

40

**Alonso.** Not I.

**Gonzalo.** Faith sir, you need not fear. When we were boys,  
Who would believe that there were such creatures,  
Dew-lapp'd like bulls, whose throats had hanging at 'em  
Wallets of flesh? Yet now we find  
Explorers bring us proof of.

**Alonso.** I will stand to, and feed.

*Thunder and lightning. As if by magic, the banquet vanishes.*

### Question 5

10 marks

In the case of each of the following, write the letter corresponding to the correct answer in the appropriate box.

(a) Which word best describes Alonso's mood at the start of the extract?  
(Lines 5-11)

- A. Relieved
- B. Aggressive
- C. Disconsolate

☐

(b) Based on what you have read in the text and the extract above, which of the following characters are both villains?

- A. Alonso and Gonzalo
- B. Gonzalo and Antonio
- C. Antonio and Sebastian

☐



(c) Which one of the following is the best explanation of the lines,

*... they are oppressed with travel, they  
Will not, nor cannot, use such vigilance  
As when they are fresh. (Lines 17-19)?*

- A. They are anxious to continue their journey.
- B. They are so tired that they can be easily caught off-guard.
- C. With the Spirits' help they are now prepared for anything.

☐

(d) Which one of the following is the best explanation of the lines,

*I cannot too much muse  
Such shapes, such gesture, and such sound, expressing  
(Although they want the use of tongue) a kind  
Of excellent dumb discourse. (Lines 32-35)?*

- A. It's remarkable how these forms can say so much without the use of speech.
- B. I don't want to think about what I have just seen.
- C. I do not understand what these creatures mean at all.

☐

(e) *Asides* are used by Prospero in this extract. What is an aside?

- A. A position for an actor on the extreme left or right of the stage.
- B. Thoughts spoken out loud, largely for the benefit of the audience.
- C. A group of characters who comment on the action in a drama.

☐

**Question 6****20 marks**

The magical world depicted in *The Tempest*, creates opportunities for a director to stage the play in an imaginative way.

Based on your reading of the above extract from *The Tempest* (Pages 17-18), explain **two** things a director could do to stage this extract from the play in an imaginative way.

Optional Rough Work

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and extend across the width of the page. There are no margins, text, or other markings on the paper.

### Question 7

**5 marks**

Select one character from a Shakespearean play you have studied and list five adjectives that identify this character's essential qualities.

Title of play: \_\_\_\_\_

Name of character: \_\_\_\_\_

## List of Adjectives

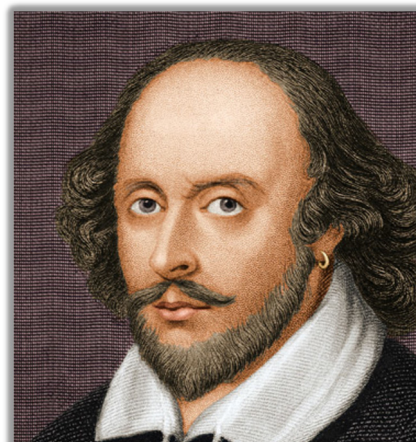
(a) \_\_\_\_\_

(b) \_\_\_\_\_

(c) \_\_\_\_\_

(d) \_\_\_\_\_

(e) \_\_\_\_\_



### Question 8

**20 marks**

Choose **one** of the qualities identified in your list above. Explain how at least two key moments from the play highlight this quality in your chosen character. Use your knowledge of the play to justify your viewpoints.

## Optional Rough Work

## Optional Rough Work

[illegible]

[illegible]

**Question 9****20 marks**

A film version is being made of the Shakespearean play you have studied. What would you include on a poster advertising the film, to represent what you think is important in the play and to create a sense of anticipation for its upcoming release? Explain your decisions with reference to the play.

Optional Rough Work

[illegible]

[illegible]



## Question 10

25 marks

Study the Word Cloud printed below. Complete the task that follows.



Using one or more of the words or phrases from the Word Cloud above, write the dialogue for a scene in a TV drama where an adult confronts a teenager **or** a teenager confronts an adult. Your dialogue may be serious or humorous or both. You may refer to location, the use of special effects and make suggestions for movement in your script. Indicate each speaker on the left-hand side of the page.

Optional Rough Work

[illegible]

[illegible]