

THE INSTITUTE OF EDUCATION

SUBJECT: ENGLISH

LEVEL: HIGHER

TEACHER: PAUL McCORMACK



ENGLISH NOTES

© The Institute of Education 2016



SUBJECT: English
LEVEL: Higher
TEACHER: Paul McCormack

Topics Covered:

- Hamlet model essay- "The struggle between Hamlet and Claudius is a fascinating one."
- The Theme of Loyalty and Betrayal in King Lear
- Model discursive essay

About Paul:

Paul has taught English and History for the past 18 years. He has been teaching both Leaving and Junior Cert at The Institute of Education since 1999, and has designed and delivered accessible and structured exam preparation courses for the last 14 years. He is the co-author of Uncovering History, a successful Junior Cert History textbook, and has contributed the model answers to the Folens Leaving Cert Shakespeare series.



The Institute of Education
79-85 Lower Leeson Street, Dublin 2

This document contains a model essay on Shakespeare's '*Hamlet*', which has been prescribed for examination in 2017

The essay is designed to fulfil the following aims:

- It is a **revision document**.
- Students should be able to read the essay and revise the key aspects of the relationship discussed in the question.
- As a revision document, the essay contains **many more quotes** than a student would ordinarily be expected to provide in the exam.
- The aim is to assist students to understand how to use quotation in context.
- In the 2013 Chief Examiner's report it was stated that

'Examiners noted that many candidates benefitted from the appropriate use of apt and accurate quotation. They also observed that the careless use of quotation, observed in a significant number of responses, served to undermine answers.'

- It is important to note that the **OP** (opening paragraph) of the essay is longer than a candidate should aim to produce in the exam. That is because the OPs in these model answers are designed to condense all of the pertinent facts related to the paragraph to assist rapid revision.
- In normal circumstances the rule **GTTP** should be applied to an OP – **Get to the Point** quickly, and then expand in the development paragraphs.
- The essay is also designed to highlight the crucial importance of **planning the sequence** of your ideas before you begin to write an essay.
- As a revision document, the essay is **longer** than a student may be reasonably expected to produce in the exam.
- These essays are distributed with the explicit instruction that they are **NOT** to be learned off by heart. They illustrate how a candidate can

approach any topic / question with confidence as long as they **KNOW THE CORE MATERIAL.**

“The **struggle** between Hamlet and Claudius is a **fascinating one.**”

Discuss this statement, supporting your answer by reference to the play. (LCH 2001)

*“Here, thou incestuous, murderous, damned Dane, drink off this
potion.”*

Hamlet, Act V, sc(ii)

‘Hamlet’ is a play about duty and revenge. The villain, **Claudius**, usurped the crown, committing the terrible crime of regicide and disrupting the natural order. **Hamlet**, his nephew and the son of the dead King Hamlet, is told of Claudius’ crime by his father’s ghost. He is given a duty to perform. That duty is to kill Claudius, his uncle and King, and revenge his family honour. What follows is **a fascinating and compelling drama** in which Claudius strives to hold on to power while his nephew not only has to **struggle** to overcome his nefarious uncle, but must first endure a painful **struggle** to overcome his fatal flaw, the crippling power of his **procrastination**. The struggle ends when, in Act V, sc(ii), Hamlet at last does his duty, and kills Claudius. The journey to that point, through five acts and twenty scenes, involves corruption, deceit, the production of the ‘Mousetrap’ play, two murder plots, the killing of the kingdom’s chief minister, one suicide and one fight in a grave. The story is made even more dramatic by Shakespeare’s effective use of both **dramatic irony** and **soliloquy**. **There is no doubt that it is true to say that the struggle**

OP Rules

- Thesis Statement
- Proof of Planning
- Ref to Q

PLAN - PEQ

BP # 1 – initial impressions –
[Act I, sc\(ii\)](#)

BP # 2 – The revelation of the
Regicide – [Act I, sc\(v\)](#)

BP # 3 – The ‘Mousetrap’ plot,
Hamlet’s madness and the plan
to send Hamlet to England – [Act II, sc\(ii\)](#) & [Act III, sc\(i\)](#)

BP # 4 The success of the
Mousetrap and Claudius’
confession, - [Act III, sc\(iii\)](#)

BP # 5 – Hamlet’s opportunity
& failure - [Act III, sc\(iii\)](#)

BP # 6 - The English murder
plot – [Act IV, sc\(iii\)](#) & [\(iv\)](#)

BP # 7 – The poison plot and
the resolution – [Act V, sc\(ii\)](#)

CP – [Ref to Q](#)

between Hamlet, tragic hero and Prince of Denmark, and his duplicitous, wicked and Machiavellian uncle Claudius, is a fascinating one.

Hamlet's **virulent dislike for his uncle** is apparent from his first appearance on stage. In Act I, sc(ii), Claudius presented the court with the appearance of a decent man, and an insightful and appreciative monarch. His first words, **1)** *"Though yet of Hamlet our dear brother's death, the memory be green, and that it us befitted to bear our hearts in grief and our whole kingdom to be contracted in one brow of woe"*, are humble, and give voice to his apparent sense of loss and regret at the death of his brother. He has married Gertrude, the Queen, and his words for her, **2)** *"our sometime sister, now our queen"*, are both kind and loving. He goes on to display political wisdom with regard to the threat from Fortinbras, the Norwegian Prince who, Claudius says **3)** *"holds a weak disposal of our worth."* He sends ambassadors to Norway, in an astute move which circumvents and neutralizes the threat from Fortinbras. There is no doubt that Claudius is an impressive man. Yet, it is clear from his first words that Hamlet loathes his uncle. When Claudius addresses him as **4)** *"our cousin Hamlet, now our son"*, Hamlet's muttered reply, **5)** *"A little more than kin and less than kind"*, makes his **dislike for Claudius** clear. Later in **soliloquy**, he refers to Claudius as the satyr, and expresses his incredulity at his mother's decision to marry **6)** *"my father's brother, but no more like my father than I to Hercules."* **The tension between the play's tragic hero and its villain is established from this scene, and the struggle that develops between them is fascinating.**

Hamlet's **disdain for his uncle** turns into hatred when, in Act I, sc(v), he learns of the regicide. The ghost tells him **7)** *"the serpent that did sting thy father's life now wears his crown."* Hamlet's response, **8)** *"O, my prophetic soul"*, indicates his suspicion of his uncle, and he marvels at his uncle's duplicity, saying **9)** *"O villain, villain, smiling, damned villain, that one may smile and smile and be a villain."* Hamlet has a clear duty, to revenge his father's **10)** *"foul and most unnatural murder"*, but he is unable to act swiftly, because of **the power of his procrastination**. He decides to adopt an **11)** *"antic disposition"*, to feign madness. He feels he cannot trust the Ghost, which, he fears may be a **12)** *"goblin damned"*, and therefore, needs to prove his uncle's guilt. His madness will be an annoyance to the king, but will distract Claudius from Hamlet's real purpose.

The psychological struggle between the two which follows is both beguiling and dramatic.

By the end of Act II, Hamlet's scheme is well advanced. Having met the players, it is clear to him that the **13)** *"play's the thing wherein I'll catch the conscience of the king."* His intention is to stage the amended production of the 'Murder of Gonzago', and to use the 'Mousetrap' to prove his uncle's guilt. Having witnessed Hamlet's apparent insanity when he met with Ophelia, Claudius is convinced of his nephew's madness. He sees Hamlet as a nuisance, but has not realized the threat the Prince poses to his position. He decides to send Hamlet to England, **14)** *"for the demand of our neglected tribute."* However, before this can be arranged, he also tells Rosencrantz and Guildenstern to encourage Hamlet's production of the 'Murder of Gonzago.' In one of the best examples of **dramatic irony** in the play, he says **15)** *'With all my heart; and it doth much content me / To hear him so inclined / Good gentlemen, give him further edge / And drive his purpose on to these delights.'* These words increase the **sense of tension** felt by the audience. Claudius, the arch deceiver, is being deceived. **This is an intriguing development in the play and prepares the audience for the incredible tension of Act III, scenes (ii) and (iii), the climax of the play.**

The 'Mousetrap' is a success. Claudius is forced to watch as Lucianus pours the poison in the Player King's ear. Again, dramatic irony creates an intense atmosphere. Confronted by his crime, Claudius flees the court, and his guilt is confirmed for Hamlet, Horatio, and the audience. What follows, in Act III, sc(iii), is the **most fascinating scene in the play**, in which the audience learns the true nature of Hamlet and Claudius. In soliloquy, the King confesses to the regicide, saying **16)** *"my offence is rank, it smells to heaven, it had the primal eldest curse upon't, a brother's murder."* He is a usurper King, aware of the gravity of his crime, but is unwilling to give up **17)** *"my crown, mine own ambition and my queen"*. **The tension in this already fraught scene is then electrified when Hamlet appears on stage.**

Up to this point, Hamlet's **procrastination** was frustrating, but justified. He needed proof before he could kill a king. He manufactured the antic disposition and mousetrap schemes and successfully proved his uncle's guilt. Now, he can do his duty and punish

his uncle, and the struggle will be at an end. And yet, unbelievably, he fails to act. He says **18)** *"Now might I do't pat, now he is praying...that would be scanned, a villain kills my father, and for that, I, his sole son to that same villain send to heaven. That would be hire and salary, not revenge."* However, the state of grace is an excuse, Hamlet is simply crippled by procrastination, and **the audience is left frustrated and utterly engrossed in this latest twist in the story of the struggle between these men.**

Following the 'Mousetrap', and the murder of his adviser and counsellor Polonius in Act III, sc(iv), Claudius is in no doubt of the threat Hamlet poses to him. **The audience is gripped** as his ruthless streak emerges. In **soliloquy** in Act IV, sc(iii), he offers us an insight into his mind when he says he wants the King of England to arrange **19)** *"the present death of Hamlet, for, like the hectic in my blood he rages and thou must cure me."* This is a sinister development, and again, **dramatic irony** is the device Shakespeare uses to heighten tension. As Hamlet delivers his final soliloquy in Act IV, sc(iv), saying **20)** *"from this time forth, my thoughts be bloody or nothing worth"*, we are acutely aware that Hamlet may have missed his chance to fulfil his duty, as he is to be killed on arrival England.

However, Claudius' plan is undone when Hamlet returns to Denmark having forged the letter that sends Rosencrantz and Guildenstern to their deaths. When Horatio asks **21)** *"So, Rosencrantz and Guildenstern go to't?"*, Hamlet's response shows he has developed a ruthless streak that will help him in **his struggle with Claudius**. He says **22)** *"Why, man, they did make love to this employment, they are not near my conscience."* The final scene of the play is truly fascinating, as Hamlet encounters another murder plot devised by the increasingly desperate Claudius. The King **23)** *"prepared a chalice for the nonce"* and poisoned Hamlet's drink, while Laertes agreed to **24)** *"anoint my sword."* The duel between the two is **incredibly tense**, as once again Shakespeare employs **dramatic irony** to heighten tension. Gertrude drinks from the poisoned cup and Claudius lets her die, saying **25)** *"it is the poisoned cup – it is too late."* Both Hamlet and Laertes are wounded by the poisoned sword, and Laertes redeems himself by crying out **26)** *"the king – the king's to blame."* The struggle between Hamlet and Claudius at last reaches its hugely dramatic finale, as Hamlet does his duty and kills the king, with the words **27)** *"here, thou incestuous, murderous,*

damned Dane, drink off this potion." Claudius dies, and this is quickly followed by Hamlet's death.

This is a fittingly dramatic conclusion to the relationship between Hamlet and Claudius. It is a story that grips from start to finish, and a struggle filled with unexpected twists and turns. The use of dramatic irony and of soliloquy add greatly to the power of what is, without question, a fascinating story.

The Theme of Loyalty and Betrayal in *King Lear*



Key Terms:

- Filial ingratitude
- Duty
- Treachery
- Duplicity
- Dishonesty
- Fealty
- Obligation
- Perfidy

Q: In *King Lear*, Shakespeare offers us an insight into the **extremes of human behaviour**. In particular, he paints a **disturbing picture of corruption and betrayal**, as well as a more **reassuring insight** into **humanity's capacity for loyalty** even in the **most difficult circumstances**.

Discuss this statement, with reference to the play *King Lear*

Remember the **Process!**

Brainstorm

What examples of betrayal and loyalty occur in *King Lear*?

Loyalty

- ✓ Lear expects loyalty from his daughters regardless of his behaviour
- ✓ France remains loyal to Cordelia despite her Lear denying her a dowry
- ✓ Kent's objection to the abdication is due to his determination to be loyal
- ✓ Kent's decision to take on the Caius persona is born out of a desire to serve Lear despite his ill-treatment

- ✓ Cordelia conspires with Kent from Act II to protect her father
- ✓ Cordelia returns from France to try to save her father from his suffering
- ✓ Cordelia's love and forgiveness for Lear in Act IV are evidence of her loyalty
- ✓ The Fool remains loyal to Lear despite Lear's folly, and despite his clear understanding that remaining loyal is self-destructive
- ✓ The Fool acts as Lear's conscience, telling him things he needs to know, despite the danger it places him in
- ✓ When faced with a choice between serving Lear or self-preservation, Gloucester chooses duty
- ✓ Albany retains a sense of duty to Lear as the divinely appointed monarch
- ✓ Albany is horrified that daughters could treat their father as cruelly as G&R treat Lear
- ✓ Edgar serves Gloucester despite his ill-treatment
- ✓ Gloucester's anger at Edgar is based on a belief that he has betrayed his filial loyalty
- ✓ Oswald displays steadfast loyalty to Goneril
- ✓ People who remain loyal in King Lear suffer because of their sense of duty – Kent, The Fool, Cordelia

Betrayal

- Edmund betrays his brother's trust in order to usurp him as his father's heir
- Gloucester betrays his filial duty to Edmund by humiliating him because of the circumstances of his birth
- Gloucester betrays his filial duty to Edgar by proclaiming him without any real evidence of a crime
- Edmund betrays his father to Cornwall
- Goneril betrays her husband, Albany, by having an affair with Edmund
- Goneril betrays her filial duty to Regan by poisoning her
- Edmund betrays the love of both Goneril and Regan in his pursuit of power
- Lear betrays his duty to his daughters by subjecting them to the humiliating 'Love Test'
- Lear regards G&R's refusal to be belittled by him as an act of filial betrayal

Can you think of any more examples? If so, write them down...

Once the brainstorm is complete, you must **plan and sequence** your paragraphs. There are some basic rules to remember here:

- 1) Given the **time restrictions**, you are unlikely to be able to develop more than **6 points** clearly.
- 2) You can **structure** your essay either by writing an **OP+6 200 word (approx.) paragraphs+CP** **OR** writing an **OP+5-6 pairs of 100 word (approx.) paragraphs+CP**.
- 3) When selecting a point you must consider if you have **supporting quotation** and if you are able to link the selected quote to the **LANGUAGE** aspect of the Q.
- 4) Your selection of points should address **both the main plot and the sub-plot**.
- 5) Your essay should address all **5 Acts of the play**.
- 6) Always remember the primary importance of **CONTEXTUALIZATION** in each paragraph.
- 7) **CLEAN AS YOU GO** – re-read after each paragraph to check for basic errors in phrasing, spelling, punctuation, etc.
- 8) When re-reading ask yourself – Does this paragraph conform to **RIC?**”

R – Relevant

I - Informed

C – Clear

Now - read the attached sample paragraphs and then the attached list of quotes relevant to this topic. There are many more not listed here – see if you can source them by reviewing the Key Quotes and the ‘*What Matters in...*’ documents.

Now, here are two sample paragraphs. Read them, and then try to write some of your own, against the clock...

Example #1

*"Better thou
Hadst not been born than not to have pleased me better."*

*"They durst not do't
They could not, would not do't; tis worse than murder
To do upon respect such violent outrage."*

*"Deny to speak with me! They are sick! They are weary.
They have travelled hard tonight! Mere fetches,
The images and revolt of taking off."*

Lear is outraged by what he regards as '*filial ingratitude*'. He sees his daughters' refusal to bend to his will as a betrayal of their duty to him as their father. He clearly believes that a child should show unquestioning loyalty and obedience to their father. When Cordelia refuses to participate in the 'Love Test', he denounces her with '*Better thou hadst not been born than not to have pleased me better.*' Later, when Regan refuse to come when he summons her, he is incredulous, declaring "*Deny to speak with me! They are sick! They are weary. They have travelled hard tonight! Mere fetches, The images and revolt of taking off.*" The strong images of revolution are a clear indication of Lear's belief in the **duty** owed to a father by his daughters. What is really interesting here is what Shakespeare has to say about **loyalty**, and what defines **betrayal**. There is a suggestion that **loyalty can be abused**, that people like Lear take the love and **duty** of their family for granted, and then are outraged when their own behaviour leads their children to defiance.

186 words

Example # 2

"This kiss. If it dare speak,

Would stretch thy spirits up into the air.

Conceive, and fare thee well."

"A plot upon her virtuous husband's life

and the exchange my brother"

"The death-practiced Duke"

Goneril's relationship with Edmund is another example of humanity's capacity for corruption and betrayal. Their affair is immoral, and a betrayal of her duty to her husband. Her affection for Edmund is clear from her speech in Act IV, when she tells him *"This kiss, if it dare speak, would stretch thy spirits up into the air. Conceive and fare thee well."* Taken in isolation, this is a shocking act of **betrayal**. However, Goneril compounds and exacerbates her **treachery** by conspiring with Edmund to murder her husband. Her letter to Edmund, discovered when Edgar kills Oswald, her **dutiful servant**, is clear evidence of this. Edgar notes that it contains a *"plot upon her virtuous husband's like"*, and describes Albany as the *"death-practiced duke."* This episode offers the audience a really **chilling insight into humanity's capacity for corruption and betrayal**. Whatever the state of Goneril's marriage, and whether or not her love for Edmund is real, the conspiracy to murder is really **shocking**. Goneril's plan to murder her husband is a **terrible betrayal**, and therefore it is appropriate that it is this plan which causes her downfall.

186 words

Example # 3

"Since my young lady's going to France, sir, the fool

hath much pined him away."

*"Why this fellow has banished two on's daughters, and did the Third
a blessing against his will."*

Lear: "Dost thou call me fool, boy?"

Fool: "All thy other titles thou hast given away."

"Thou hadst little wit in thy bald crown when thou

Gavest thy golden one away...

Let go thy hold when a great wheel runs

down a hill, lest it break thy neck with following it."

The Fool personifies loyalty. His presence in the play is reassuring as it offers the audience an understanding of humanity's capacity for loyalty and unyielding service.

Paragraph part (a) – The Fool knows Lear has made foolish decision but remains loyal

Paragraph part (b) – The Fool knows that service to Lear is self destructive, but refuses to abandon his master.

This document contains a model answer to a 'discursive' composition title set in the 2015 exam

It contains notes and advice about the process of planning and writing a discursive essay

The essay is written in order to illustrate the importance of

- ✚ Planning
- ✚ Writing a clear introduction
- ✚ Supporting points with factual evidence
- ✚ Sequencing ideas
- ✚ Maintaining the proper register / tone

Paper I Composition

2015 Exam

Q7 Write a **discursive** essay in which you discuss the importance of **privacy** in people's lives **and** the **challenges** to privacy in the **modern world**.

Notes:

- 1) The question states that this is a **discursive** essay. This means you should write in the **Language of Argument**. It is perfectly fine to add some **persuasive techniques** to add some colour and power to the argument.
- 2) The question **does not specify an audience**. Therefore, it is up to you to decide on the **tone** – my advice is to keep the tone quite **formal**, while using **language** in an **accessible** and **clear** way.
- 3) You must have a clear **Thesis Statement** in mind. The question asks you to deal with **two** issues, both of which require a clear approach. You must:
 - a) **Define privacy, and why it matters**
 - b) **Identify the challenges specific to the modern age – ie, how are these differences different to those of any preceding era?**
- 4) You need to write a series of **interconnected paragraphs** tied together by a very specific theme, and should aim to write **6-7 BPs** that make **Separate but Connected** points.
- 5) Aim to write **150-200 words** per **BP**. If you add in an **OP+CP**, this should ensure you write between **1000** words (minimum) and **1500** words (maximum)
- 6) The **BPs** need to make **points that are clearly developed and supported by evidence**. That evidence can be anecdotal, or factual – sourced from history, literature, current affairs, etc
- 7) As with all other sections of the paper, remember

R – Relevance

I – Informed

C – Clear Phrasing

- 8) **Re-read** your work to ensure clarity and **Clean as you Go** – re-reading after each paragraph is a great way to ensure you edit your work effectively.

Brainstorm

- European Court of Human Rights Ruling – work privacy - Barbulescu
 - Deutschland 83
 - Lullymore – Rathangan
 - Abraham Lincoln – son – Willie
- President Obama – daughters – Malia + Natasha
 - Celebrity Culture
 - Zayn Malik & Perrie Edwards
 - Banking
 - Downloading games
 - Social networking
 - Phishing
 - Advertising
 - Loyalty cards
- Surveillance society – phones & CCTV
 - Rights & responsibilities – trolling
 - Terrorism

Model Answer

"If you want a picture of the future, imagine a boot stamping on a human face—forever."

George Orwell, 1984



Last weekend, I had reason to visit Lullymore Heritage Park near Rathangan, Co Kildare. It really is quite an extraordinary, interesting place. It is child-friendly, has a crazy-golf course, a petting farm and a playground. It also contains exhibitions that display 9,000 years of Irish history. While there, we entered a re-creation of a Neolithic, wattle and daub dwelling. You walk in to darkness, the only light breaking in through a hole in the straw roof of the dwelling, and are greeted by the hologram of an actor dressed as an early farmer / hunter-gatherer, who tells you about life as in Ireland for the earliest settlers. The history was interesting, as far as it goes, but what really struck me, what stayed with me as I left the dwelling, and continued to nag me as I explored the rest of the site, was the total lack of **privacy** the Neolithic existence offered. I live in an average three-bedroom semi-detached house, and yet, my home has seven rooms, including two bathrooms. These people lived in one room, and lived in front of each other, with all human activity taking occurring with no expectation of **privacy**. This experience got me think about **privacy**, and why it has evolved to be so central to our modern lives, when it was as alien to our

ancestors as pizza or hair gel. It got me thinking about why we place such value on **privacy** and the many and varied **challenges to privacy** we face in the 21st century.

This visit to Lullymore happened during the same week as the European Court of Human Rights handed down the **Barbulescu judgment**. Have you heard of it? You should have, because, it the judgment stands, it is going to have an impact on your life, now and in the future. Bogdan Barbulescu is a Romanian national who was fired by his employer as he used a work email account to send **private** messages to his fiancé and his brother. Barbulescu sued for unfair dismissal, claiming his employers had breached his **privacy** by reading his **private** emails. Now, I know Bogdan's argument was a bit thin – he was on a Yahoo account that belonged to his employer, but the findings of the Court has huge implications. So many of us in the **modern world** work from home. We use **private** computers for work as well as for personal use. We have work phones that we use for **private** email and to surf the internet. Do our employers now have the right to read all of our emails? Do they have the right to check our browser history to check we use our phone / technology exclusively for work purposes? What if we have registered with linkedin or another jobseeker website? Do our employers have the right to know all this information, or are we entitled to expect **privacy** in the **modern world** of work?

You see, I think privacy matters. I think we live in a busy world where privacy is under siege and I think we must be aware of the threats posed to our privacy during this age of digital revolution. I think privacy matters for the same reasons it did 50 years ago, 100 years ago, 1000 years ago. I think it matters for the same reason that we live in private homes and not in communes. I think it matters for the same reason we have doors on our bathrooms. As far back as the Neolithic period, human beings have been social animals, living in communities and thriving through interaction with each other. However, we have always needed space to be alone, to be **private**. That is because we are essentially vulnerable creatures, and we need to protect ourselves from the cruelties of the outside world. When we write a love letter, we are exposing ourselves to rejection, to hurt, perhaps to humiliation. When we mourn those we love, we are exposed and weak, irrational and hurt. When we are with our families, we can relax and feel accepted for who we are. We need space away from the spotlight of scrutiny. We need trust. We need to feel safe, and that is as essential to our mental health and sense of well being as anything I can imagine. And, as I said, privacy, that essential element of our complicated lives, is under increasing threat in the modern world.

Of course, the threat is directly linked to the fact that we live in the digital age and increasingly live our lives on the internet. One of the most secretive parts of our lives is our **personal finances**. In the past, the amount of money we earned, and the amount of wealth we possessed was known only to a select group of people – our bank manager, our employer – if things were going particularly well, perhaps our accountant. Now, however, we bank online. We receive digital pay slips. We even deal with Revenue Commissioners online. **We are exposed**. No matter how careful we are about our online security, no matter how diligent our bank's systems, the details of our personal finances are vulnerable to anyone with the necessary equipment and the skill to hack into our account. This is a new, important and potentially very expensive, **challenge to privacy in the modern age**. If you don't agree with me, just ask the millions of Talk Talk customers whose accounts were hacked in August 2015. Many of them had money digitally removed from their accounts. Their experience suggests that online banking and commerce present a **significant challenge to privacy in the modern world**.

The **modern world** - our **modern world** has a particular obsession with '*celebrity*' culture and with '*reality*' television. An examination of the television schedules or of YouTube shows how many people – particularly young people – feel the route to wealth and success in our world comes through living their lives in the public glare. '*Reality*' programs like '*Keeping up with the Kardashians*' and '*Made in Chelsea*' expose their star's intimate, **private** lives to the public gaze. But what happens when those who achieve fame and wealth through this medium then require **privacy**. Take, for example, Zayn Malik and Perrie Edwards. They both found success through a reality talent show, 'The X Factor.' They both achieved great success and wealth through exposing themselves to the public glare, and, when they began dating, they documented their relationship on Instagram, twitter and facebook. What happened then when their relationship ended? They asked for **privacy**. Having lived their lives so publicly, do they retain the expectation of **privacy**? Are their audience expected to be satisfied when, having been allowed access to their relationship during the good times, they are then asked to respect **privacy** in difficult times? These are complex issues, and are not relevant merely to pop stars or celebrities who choose to live their life online. **In a world where so much of our lives is public, one of the greatest challenges is finding a safe and accepted definition of privacy.**

Of course, it is not merely 'celebrities' who live their life on line. We now live in a world where anyone under the age of 25 has never known a world without **social media**. Everybody has camera phones. Everything is recorded. We share so much of our lives online. We tell our friends our intimate thoughts and feelings online. We date online. We take photographs at every event and occasion and post them online. If we choose to shun social media, and choose not to post photos of ourselves, one of our friends will take a photo and post it. **Every** success, **every** failure, **every** celebration, **every** vulnerable moment, is shared online. This is revolutionary and I believe it poses a **significant challenge to privacy in our modern world**. We need to think about how much we expose the intimate details of our lives through social media. **We need to think about what, if anything, we are losing in this modern world where we share so much.**

One of the really depressing downsides to the explosion of social media is the advent of **trolling**. As far back as our Neolithic friends, human behaviour has shown a capacity for cruelty and malice. We now have a situation where all citizens, whether public or **private**, can be savaged – can have their character assassinated online. I have no issue with justified criticism of any kind – I am a grown up, after all. However, I do have an issue with the fact that the people delivering such devastating critiques have a **clear expectation of privacy**. They do not identify themselves, and use nicknames or handles which preserve their **anonymity**. I think this is cowardly and, again, a **huge challenge to privacy in our modern world**. If I am libeled anonymously, do I have no right of reply? If I am a doctor, a solicitor, a GAA player, a teacher, a politician, do I not have the right to know the identity of the individual whose words are so damaging to both my reputation and my morale? Internet companies argue that each user has a right to **privacy**, and I disagree. **Whatever your opinion on this matter, there is no doubt that it represents another challenge to privacy in our modern world.**

George Orwell published the novel '1984' in 1948. It projected a dystopian future, where 'Big Brother' and the 'Thought Police' ensured they knew every tiny detail of our **private** lives. Orwell's novel was inspired by totalitarian regimes like Hitler's Germany and Stalin's USSR. We in Ireland do not live in a totalitarian state, and yet, more is known about our **private** lives than was ever known by the Gestapo or the NKVD. Our phones **track** our every move. CCTV cameras **track** our car journeys. Our Leap cards **track** our use of public transport. Our supermarket loyalty cards **track** our spending habits. Our internet browsers **track** our online life. In Orwell's novel, television was used by Big Brother to look in on **private** homes. Today, we all have numerous devices in our homes, like smart TVs, Tablet devices and laptops, which contain cameras which

we often do not even know are on. **There is no doubt that the digital age has revolutionized our lives – largely for the better – but some things don't change – privacy matters – we need to keep some of ourselves to ourselves. There is also no doubt that this miraculous age of technological progress in which we live poses threats to our privacy unimaginable to Orwell, our Neolithic ancestors, or any intervening generation.**