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English Meet 2024

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Annie Donnelly

Supporting Students with Dyslexia in the Post Primary
English Classroom

#englishmeet

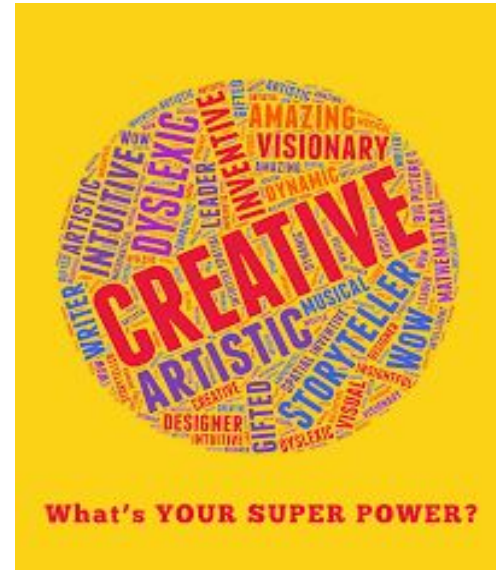


SUPPORTING STUDENTS WITH DYSLEXIA IN THE POST PRIMARY ENGLISH CLASSROOM

Annie Donnelly, Loreto High School Beaufort

Dyslexic Profile

- Creative, innovative, big picture thinkers.
- Emotional intelligence and empathy.
- Difficulty with phonological awareness.
- Slower processing speed and working memory.
- Impacts greatly upon reading and writing.



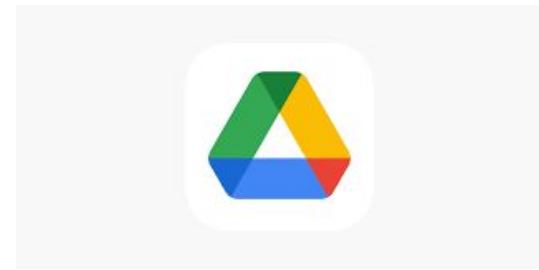
Tip 1: Audible for reading

- Allows students to keep up with the demanding pace of reading in exam classes.
- Encourages wider personal reading beyond the course.
- Reading helps expand vocabulary and spelling acquisition and bridge the literacy gap with main-stream students.



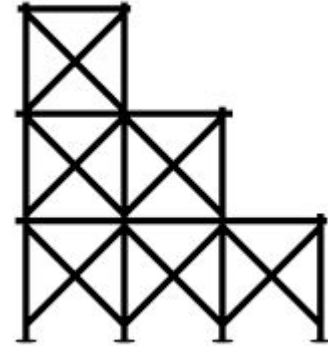
Tip 2: Shared class notes on Teams/Google Drive

- Make shared notes electronically in class.
- Store notes in Teams / Google Drive.
- Reduces expectation to write everything down in class.
- Students can use the 'Read Aloud' function in Word / Google Docs to have the notes read aloud to them.



Tip 3: Writing scaffolds and exemplars

- Provide students with writing templates for all writing tasks.
- Provide exemplar texts and highlight the different text features.



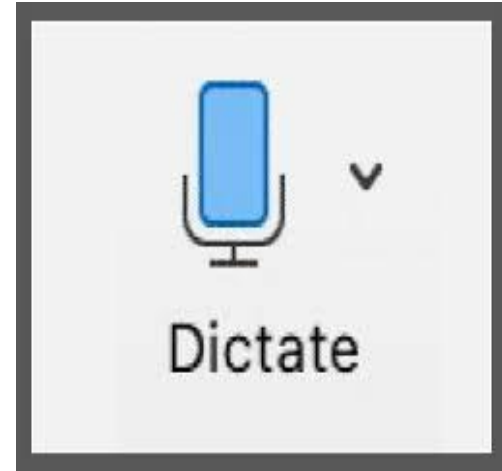
Tip 4: Reduce writing tasks

- For some homework tasks, ask for a paragraph rather than a full essay.
- Give students the option to record some of their homework.

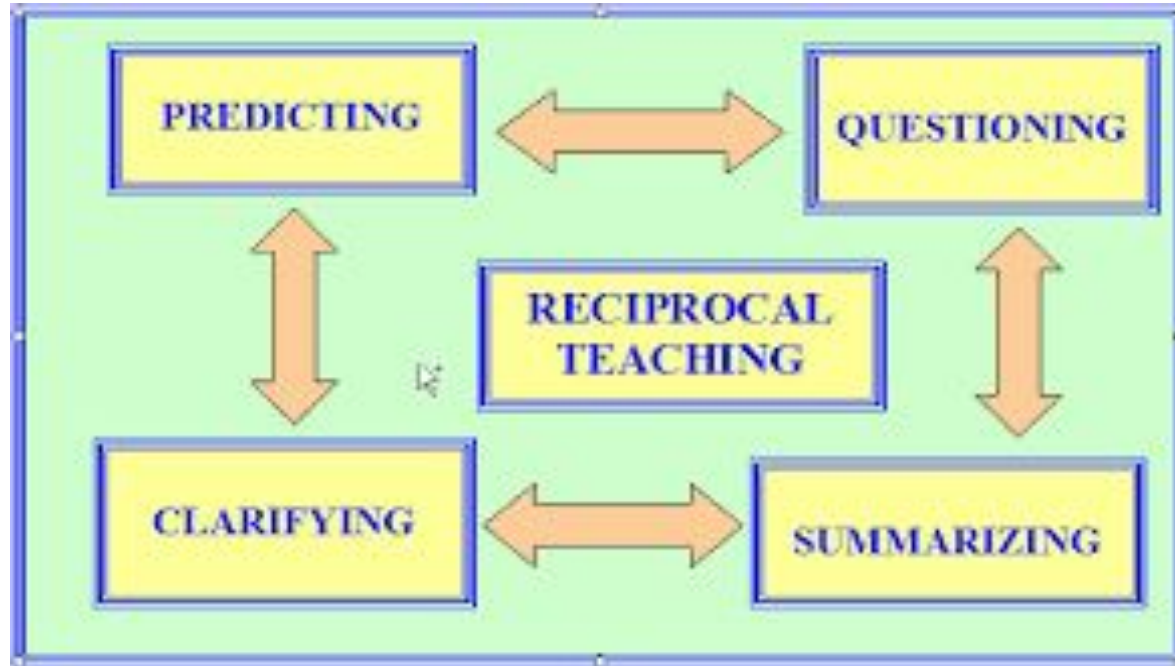


Tip 5: Using Word as a supportive tool

- Show students how to use the 'Dictate' function on Word to get initial ideas down on the page.
- Ensure the student knows how to use spelling and grammar check on Word to edit their own writing.

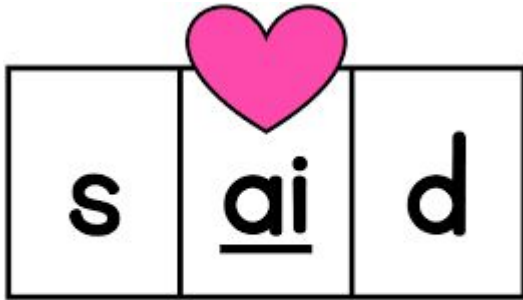


Tip 6: Comprehension strategies



Tip 7: Spelling and Vocabulary

Heart Words for tricky spellings



Morphology: Word Matrices

de re	sign To mark; token	al	ing
		ate	ed ion ure
		er	
		i	fy

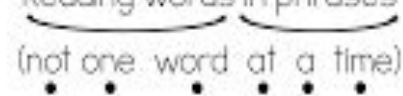
Tip 8: Support for reading aloud

- Read at the speed of normal spoken speech.
- Mark a text with scooped phrases for better prosody.

PHRASING

Phrasing = chunking or scooping words together into meaningful phrases

PHRASES:
Who
Did What
Where
When
Add-On

Reading words in phrases

(not one word at a time)



Tip 9: Liaison with support teachers

- If the student has learning support from a team teacher or resource teacher, make sure you talk together.
- Set specific targets for the second teacher to focus on with the dyslexic learner.



Tip 10: Structured Literacy Intervention

- Diagnostic testing to identify point of instruction.
- Individualised support in a structured and cumulative scope and sequence.
- NEPS: Effective Interventions for Struggling Readers, 2019.



Focus on positives!

- Praise achievements
- Build up self esteem
- Reduce anxiety



Miriam Barragry

Creative Writing

#englishmeet



Creative writing

STRATEGIES TO ASSIST: A FEW THOUGHTS

MIRIAM BARRAGRY

(Blackrock Educate Together Secondary
School).

Stumbling blocks for students

- ▶ The terror of the blank page
- ▶ Paralysis of how to start
- ▶ Creating in an often sterile environment
- ▶ Under time pressure
- ▶ The Tyranny of Rules (but scaffolds can help)
- ▶ Not enough choice / too much choice!
- ▶ No entry portal
- ▶ No confidence



Early Years Intervention

- ▶ First Years come in creative- seize it!
- ▶ So important that the approach and confidence grows – students lose their nerve to take risks in Secondary School
- ▶ Creativity linked to **PLAY** – being open to being whimsical; going with” what ifs “
- ▶ Remembering that creative writing is a craft – you whittle away at it!
- ▶ Dialogic approach

“CREATIVITY IS
INTELLIGENCE
HAVING FUN.”

Albert Einstein

Parade



Stumbling blocks for teachers and creative writing ?

- ▶ Often enter into studying English loving writing – but in the main we study literature analysis- Russian Formalism and that THE AUTHOR IS DEAD
- ▶ Not much space / training / knowledge built up for creative writing when harnessing our craft
- ▶ Is it something we are comfortable with ? How much do we write creatively ourselves ?
- ▶ Very broad course and curriculum to teach – time
- ▶ Shackles of assessment



"You can't use up creativity.
The more you use, the
more you have."

Maya Angelou



Strategies

A word on prompts

- ▶ “Prompt” etymology-derives from Latin **promere** meaning to bring forth “ or in a more lyrical way “to bring to light”.
- ▶ Some students just need “ the image “ or the prompt phrase.
- ▶ For others, can some scaffolds be offered alongside the prompt to help “ bring forth” their writing ?



Common creative writing tasks and activities

- ▶ 1. Writing on place
- ▶ 2. Writing on character
- ▶ 3. Descriptive writing
- ▶ 4. Poetry





You have been asked to write an opening paragraph to a novel where the setting and place is described. There should a sense of atmosphere in the paragraph.

Task 1: Writing on Place

Give students time to prepare their creative piece. Give them scaffolds to help them. Remind them they don't have to use all, or any, of the "answers" to these questions in their actual piece. They should know more about their setting than their reader, Same applies to character.

Preparatory Work on Setting Writing – put down as much detail as you can

Setting:

- ▶ 1. Is the setting urban or rural?
- ▶ 2. Is it spacious or crowded?
- ▶ 3. What time of day or night is it?
- ▶ 4. What are the weather conditions like?
- ▶ 5. Are there any features of nature / geography. (a pond; mountains; trees)
- ▶ 6. What sounds, if any, are there?
- ▶ 7. Are there any particular smells?
- ▶ 8. If one looks up in the setting what can you see?
- ▶ 9. If one looks down in the setting what can one see?
- ▶ 10. Is there any particular atmosphere or feeling in the place?

A sentence starter choice can be useful:

“ On entering the library, I immediately noticed ...

“The smell of ___ greeted me as I arrived at the stony beach..”

Question 6

20 marks

Imagine that one of the following two pictures shows a character from a story that you are writing. In your story, the character is not all that he or she appears to be. Write a descriptive passage that introduces your character to readers. Choose one picture only.

Picture A



Picture B



Writing on character – the power of describing the physical for personality suggestion

1. What are their facial features like? Do they suggest anything?

"Her cheekbones jutted out like a dolphin at play".

*"Her cheekbones were angled like the fin of a shark." – introducing concept of **FORESHADOWING***

2. Do lines on face suggest anything? Laughter lines / strain?

3. What is the facial expression like? Impassive? Engaged?

4. How does the character relate to their own physicality – how do they hold themselves?

Task 2: Writing on character

INTRODUCING "SHOW DON'T TELL" - CHEKHOV'S GUN FOR MORE ABLE STUDENTS

Creative writing from a prompt



This is the prize winning entry from the Zurich Portrait competition 2023 in the National Gallery of Ireland.

From the picture , write the opening to a story inspired by the image.

If you like , you could just describe what you see paying attention to descriptive language. Some useful starter sentences :

"Through the window you could see a woman in red ."

OR

"The woman looked away from her husband and stared out the window , her mind somewhere else."

OR

"Michael was trying to tell Susan something important, but as soon as he mentioned it, she looked away from him and out the window. "

**** Remember the emphasis is on descriptive writing - use adjectives ; adverbs; descriptive verbs ; the five senses ."**

First Year response: **The Lady in the Red Coat**

Draft 2:

Margaret sat there in her red coat that John had gifted her one Christmas. She pondered whether there was a reason he had been taken from her. Was it a punishment? Or was it just a cruel awakening to how delicate life really is. Either way she didn't care, she just wanted him back, whether that be for 5 minutes or him walking back in from the shed. She was stuck in the shell of her former self like a sheared sheep trying to reglue their wool.

Differentiate with regard to options for starters - or, for higher ability students, let them fly off!

Character writing tasks: ways to stretch thinking

- ▶ Describe a character whose appearance gives a sense of unease.
- ▶ Describe a character whose appearance makes you instantly relax.
- ▶ Introduce your reader to a character who is unusual for how they move,
- ▶ Describe a character who is doing something physical that draws your interest in.
- ▶ Introduces the idea of a character “hook”.



Task 3 : Descriptive writing :Use the five senses ... but how ?

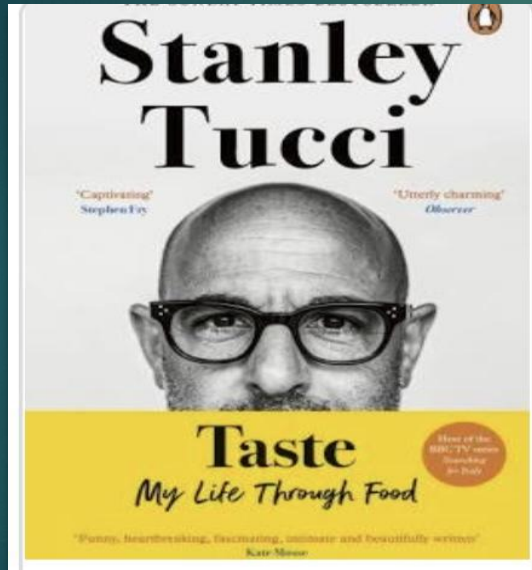
- ▶ Focus on a particular sense- students to focus on what they see; smell ; touch ; taste ; hear.
- ▶ A class on each of the senses?
- ▶ Objective is to get students to really delve into just one of the senses and specific related vocabulary
- ▶ EE Cummings: **“now the ears of my ears awake and now the eyes of my eyes are opened.”**



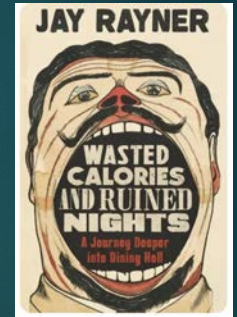
Talk about and collate language pre task. You will get better quality writing and this also aligns with UDL – it helps all types of students and learners .



Taste



- ▶ Most of us love to eat. We get incredibly descriptive when we want to praise or complain about food we have eaten, students are no different.
- ▶ Cook book extracts – to draw the reader in, effective sensory language examples,
- ▶ Trip Advisor Food Reviews – Pulitzer Prize winning stuff. Restaurant reviews most weekends newspapers.
- ▶ **Task: Students do a blind taste of two foods – who can capture the taste most accurately?**
- ▶ **Your Last Supper–detailed description of three courses**
- ▶ **Bad restaurant review – this can be fun!**



Set students up for success: create vocabulary builders with them which relate to task

Describing taste – verbs for eat or drinking.

To eat
To nibble
To gargle
To chug
To swallow
To sip
To down
To brew
To chomp
To guzzle
To devour
To chew
To consume
To envelope
To inhale
To dissect
To suck
To gag
To force
To retch
To swallow
To gulp
To choke

Describing taste – adjectives

Tangy
Delectable
Delicious
Zesty
Divine
Warm
Sour
Goosey
Nutty.
Creamy
Velvety
Crumbly
Vile
Disgusting
Salty
Wet
Crunchy
Moist
Sticky
Smooth
Fruity
Thick
Light
Tasty
Rich
Heavy
Bland
Spicy
Mouth watering.

Savoury
Crisp
Cheesy
Delectable
Bitter
Intense
Subtle
Airy
Doughy



On using bad food reviews for creative writing



No, we just sat there while the food was portioned out a teaspoon at a time, a persistent and sustained sort of agony, like slowly peeling off a band-aid. That's the problem with a tasting menu. With so many courses, you just assume things are going to turn around. Every dish is a chance for redemption. Maybe this meal was like Nic Cage's career – you have to wait a really long time for the good stuff, but there *is* good stuff.

BUT NO. We kept waiting for someone to bring us something – anything! – that resembled dinner. Until the exact moment when we realized: it would never come. It was when our friend Lisa tried to order another bottle of wine.

"Would you like red or white?" the server asked.

"What are we having for the main?" she inquired.

His face blanched.

"The... main, madame? Um... we're about to move on to dessert."

<https://www.everywhereist.com/about/>



Bon Appetit!

A lovingly kneaded loaf; a casserole of beef, garlic, thyme, stock and onions you have left to its own devices in a slow oven; a salad that crunches and crackles with young, spring leaves and sprouted seeds. A sandwich maybe, its hot filling of roast pork and crackling peeking tantalisingly from between two pieces of bread. A fool. A tart. A sticky rib. The possibilities are infinite.

A Year of Good Eating , The Kitchen Diaries 3, Nigel Slater.

- ▶ “This sauce was used throughout the year. It was light and sweet and could be cooked with olive oil, sautéed garlic, and onions or doctored up any which way one chose. One or two long days of work for months of red gold. The bottles would be stored in the wine cellar on wooden shelves alongside mason jars containing pickled green tomatoes, or roasted peppers suspended in olive oil, flavored with salt and a single clove of garlic. From the wooden beams, over these vacuum-sealed treasures, hung small homemade salami and waxy, pear-shaped bulbs of provolone cheese.”(**Taste**, Stanley Tucci)

Sight: Ekphrasis

The recreation of art in words

Task: Give students an artwork each, ten minutes to really describe what they see. Students read out their description and students match with artwork. Can be helpful to write these in present tense. Higher level students – give them something focused on colour.




Smell

- ▶ Again, devote time to a vocabulary builder – word cloud / Mentimeter
- ▶ Job of a perfumer.
- ▶ Task: Ask them to pitch the text for a new perfume being launched,
- ▶ Task: Ask students to write a descriptive piece beginning with a smell that evokes a memory.
- ▶ <https://www.spiegel.de/international/business/perfumer-jean-claude-ellena-discusses-the-life-of-a-nose-a-855685.html>
- ▶ <https://artandolfaction.com/meet-a-nose/>

How do I become ... a perfumer

Ruth Maestriebrook was a scientist with an artistic flair, and once she'd done an evening course there was only one industry she wanted to work in.



By Perfumer Ruth Maestriebrook: The dilemma of perfume making gone digital online

Georgia Dralby
The New York Times

< Share


Perfumery is a craft that is hard to demystify. "It's not about what is missing in front of you," says perfumer Ruth Maestriebrook, "it's what is going on in your hand."

Maestriebrook is a one-woman band. What started off as a job-to-retail 30 years ago turned into sniffing out every nuance between hundreds of ingredients and connecting her own brand. As well as creating products for industry giants including Jo Malone, Agave and David Austin Roses, she is a chemist, evaluator, adviser and past president of the British Society of Perfumers.

"I read chemistry at Oxford, but I wasn't a straight kind of chemist. I liked the idea of creating something beautiful. I had an artistic flair but I didn't know anything about perfumery."

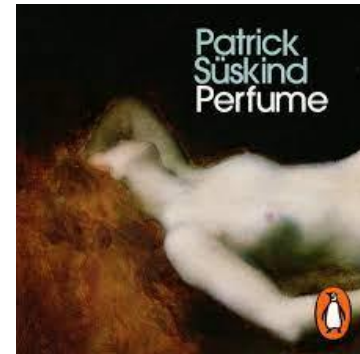
Word Cloud Generator

Unlock your imagination and let the word cloud generator be the spark for your next story!



Enter Text:

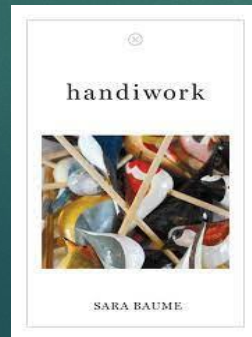
Ready



Sound – the one we often forget to write about

IT IS IMPORTANT to listen, so the birders say, as important as it is to watch – or even more – because often you will only know which direction to turn your head from the sound of the song.

Task: Write an opening paragraph to a study where the following of a specific sound leads you in a particular direction.



A sound can be the starting point for a narrative - again, give students an entry portal. They then develop it.

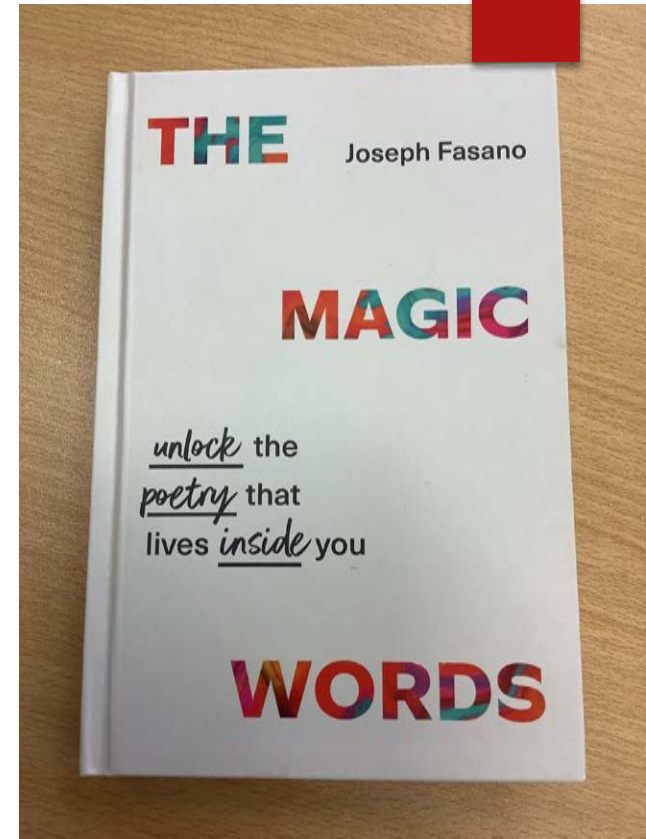
Ways to focus on livening up those verbs!

- ▶ Sports commentary – brilliant for practicing verb variety - (except for Cricket because I don't understand that, most common verb appears to me to be "wait")
- ▶ **Task** :write a commentary on :
- ▶ Teacher approaching the classroom
- ▶ Students vacating corridors 15,45 Friday



Poetry

- ▶ Scaffolds needed here.
- ▶ Adapt from actual poem : “Oh Tell Me the Truth about Love”/ “ Advice to a Teenage Daughter”/ son/ new teacher etc.
- ▶ Cloze test prompts – see Fasano book and examples next slide, good for giving a rhythm as well as a structure
- ▶ Haiku – make a paper”frame” with students , send them off around school to capture the image - the “art of the glimpse.



SELF POEM (TITLE)

My name is _____
(YOUR NAME)

Today I feel like a/an _____ (ADJECTIVE A) _____ (NOUN A)

_____ ing in the _____
(VERB A) (NOUN B)

Sometimes I am a/an _____
(NOUN)

Sometimes I am a/an _____
(NOUN)

But always I am _____
(ADJECTIVE)

I ask the world, " _____ ?"
(QUESTION)

And the answer is

a/an _____ (ADJECTIVE A) _____ (NOUN A)

_____ ing in the _____
(VERB A) (NOUN B)

What Is Life?

My name is Marisa.

Today I feel like a wealthy lioness prancing in the fields.

Sometimes I am a fox.

Sometimes I am a wolf.

But always I am loyal.

I ask the world, "What is life?"

And the answer is

a wealthy lioness prancing in the fields.

—Marisa, New Jersey, age 7

EPIPHANY POEM (TITLE)

All my life I tried to be the _____
(ADJECTIVE)

(NOUN)

All my life I thought happiness was

a/an _____
(ADJECTIVE) (NOUN)

_____ing in the _____
(VERB) (NOUN)

All my life I was afraid to _____
(VERB)

Now I stand before the mirror

and see the face of a/an _____
(ADJECTIVE A)

(NOUN A)
that knows how to _____
(VERB A)

_____, don't be afraid.
(YOUR NAME)

You are a/an _____
(ADJECTIVE A) (NOUN A)

The Topiary's Great Uprising

All my life I tried to be the ornamental bush.

All my life I thought happiness was
a perfect shrub hiding in the garden.

All my life I was afraid to take up space.

Now I stand before the mirror
and see the face of a dense thicket
that knows how to grow.

Angel, don't be afraid.

You are a dense thicket.

All you have to do is grow, grow, grow, grow, grow.

—Angel, Philippines, age 27

QUESTION POEM (TITLE)

Why is the _____ (NOUN) _____ (ADJECTIVE) ?

Why is the _____ (NOUN) _____ (ADJECTIVE) ?

Why is the _____ (NOUN) _____ (ADJECTIVE) ?

When I ask, I hear the song of my own

_____ (ADJECTIVE) voice.

And then I know the answer.

The _____ (NOUN) is _____ (ADJECTIVE),

the _____ (NOUN) is _____ (ADJECTIVE),

and the _____ (NOUN) is _____ (ADJECTIVE)

because we are meant to love

the _____ (ADJECTIVE) questions.

_____ ?
(INSERT A QUESTION OF YOUR OWN AS THE FINAL LINE.)

Why is it what it is?

Why is the sky blue?

Why is the sun yellow?

Why is the orange orange?

When I ask, I hear the song of my own
Confused voice.

And then I know the answer.

The sky is blue.

The sun is yellow.

And the orange is orange.

Because we are meant to love

The random questions.

Why is it what it is?

First Year student
using prompt
scaffold

Do the creative work with them

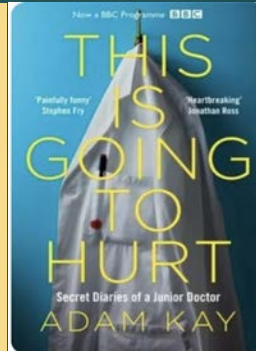
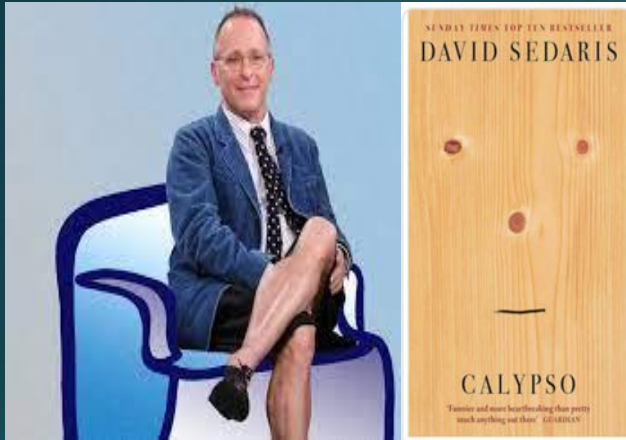
- ▶ You need to do it with them , at least once .
- ▶ Let them edit you.
- ▶ Show them, in real time, how you are coming up with ideas, or not!
- ▶ You'll see the common challenges!
- ▶ Students like seeing a teacher “ on the same level “ challenged by a mutual task.



“Correcting “ creative writing

- ▶ Have some classes where it not “graded” or marked. Invite students to swap work with their peers or have students who are comfortable reading aloud – teacher volunteer theirs too.
- ▶ Concentrate on the ideas first – find something “**where a thought might grow**”.(Mahon)
- ▶ Don’t pick away too heavily at grammar / spelling.
- ▶ Emphasise how that nearly all creative writing we read is the result of many ,many drafts. (connection here to Collection of Texts CBA2)

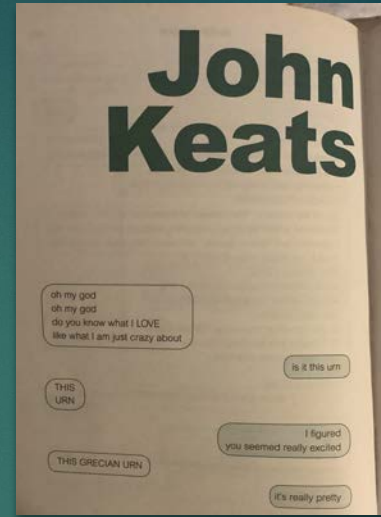
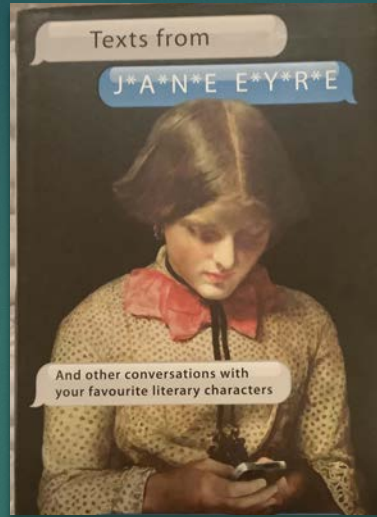
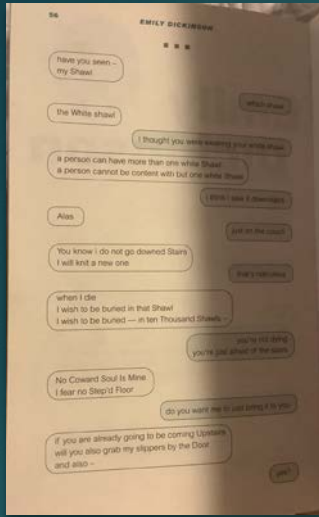




Use humorous writing in teaching creative writing- we all like to laugh

- ▶ Bill Bailey; Nora Ephron; David Sedaris; Douglas Adams; Helen Fielding ;Nick Hornby; Tina Fey
- ▶ Use transcripts from sketches – Foil, Arms and Hog etc





Writing funny , surely the hardest type of writing ?

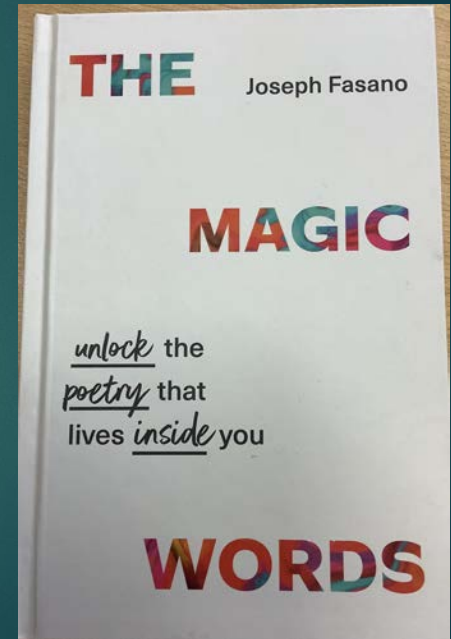
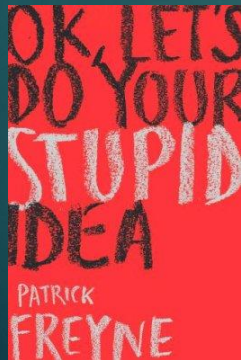
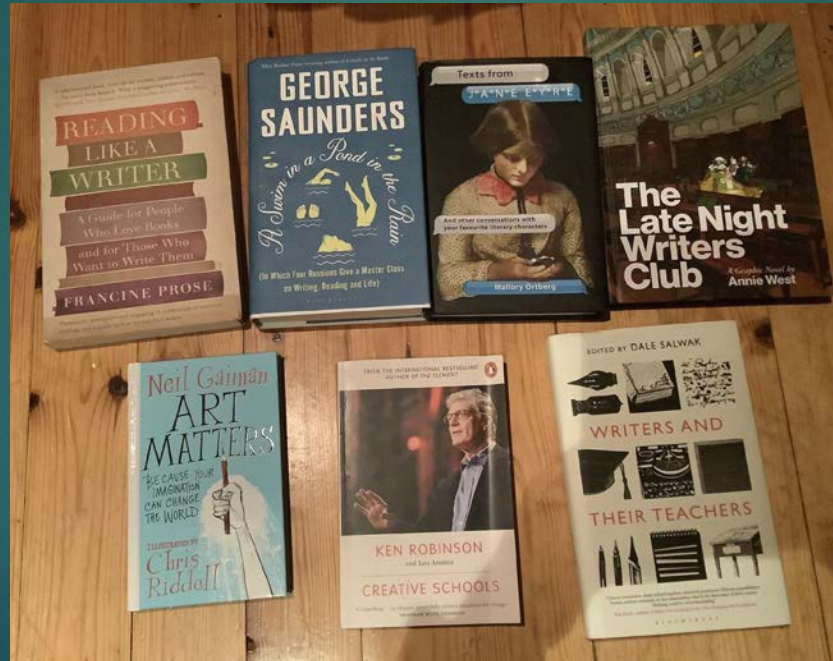
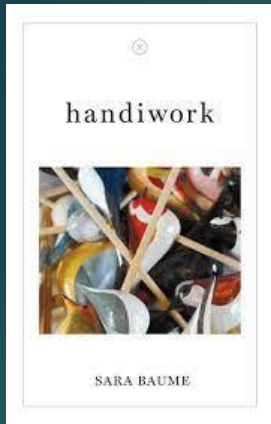
- ▶ Good comics are genius at the “writing the right words in the right order”
- ▶ Tweets – humorous flash fiction – you can have fun with this.
- ▶ Stand up session in class?



George Saunders

- ▶ “There’s something very heartening about teaching, in a “There’s nothing new under the sun” way...You realize that there have always been, and will always be, young artistic people in the world who, being relatively new to the world, are freshly amazed by its beauty.”

Useful books



Useful Reference



- ▶ **Sources for ekphrasis/ visual prompts**

- ▶ <https://www.theguardian.com/books/2009/nov/14/ten-best-ekphrasis-john-mullan>

- ▶ <https://americanwritersmuseum.org/5-ekphrastic-poems-by-american-writers-to-read-right-now/>

- ▶ <https://www.nationalgallery.ie/art-and-artists/highlights-collection>

- ▶ <https://www.nationalgallery.ie/art-and-artists/exhibitions/zurich-portrait-prize-2023>

- ▶ **Sources for humour and extracts**

- ▶ <https://self-publishingschool.com/funniest-books/>

- ▶ <https://www.theguardian.com/tv-and-radio/2021/apr/05/i-almost-wet-myself-laughing-50-funny-podcasts-to-make-you-feel-much-better>

Poetry scaffolds



▶ O Tell Me The Truth About Love by W H Auden

Some say love's a little boy,
And some say it's a bird,
Some say it makes the world go around,
Some say that's absurd,
And when I asked the man next-door,
Who looked as if he knew,
His wife got very cross indeed,
And said it wouldn't do.

Does it look like a pair of pyjamas,
Or the ham in a temperance hotel?
Does its odour remind one of llamas,
Or has it a comforting smell?
Is it prickly to touch as a hedge is,
Or soft as eiderdown fluff?
Is it sharp or quite smooth at the edges?
O tell me the truth about love.

Adapt

O Tell Me The
Truth About:

Excitement
Fear
Anger
Loneliness

Advice to a Teenage Daughter

You have found a new war-game called Love.
Here on your dressing-table stand arrayed
brave ranks of lipsticks brandishing
swords of cherry pink and flame.
Behold the miniature armies of little jars,
packed with the scented dynamite of flowers.

See the dreaded tweezers;
tiny pots
of manufactured moonlight,
stick-on-stars.
Beware my sweet;
conquest may seem easy
but you can't compete with football,
motor-cycles, cars,
cricket, computer games,
or a plate of chips.

ISOBEL TRILLING

Advice to Eala

"You have found a new fun park called life".
Each roller coaster a different topic
One for each challenge you might face.
A roller coaster for love and loss,
One for friendship and betrayal,
Every ride has bright red seats ready for all the passengers you will meet along the way.

Even though life is like a fun park people will want their way
But you must not shy away from being you every day.
Yes it will be hard and things will try to dim your light
But you mustn't let it stop you from shining so bright.

You must be strong like I know you'll be.
Like throwing a ball at a coconut to win yourself a ship teddy.
Hold everything you love in your heart.
So, you will never part.

If you find yourself slipping away
Hold on tight because everything,
Gets better each day.
And remember every ride had to come to a an end.

By Maisy

Advice to:

A new teacher
A new student in
secondary school

Poetry Scaffolds

← First Year student
example

Michael Browne

Creating a Poetry Anthology

#englishmeet

Creating a Poetry Anthology

...

I teach English in Presentation College Bray

Single-sex, all-boys, 'Catholic' School

Largely mixed-ability, but with a sizeable cohort of 'high-achievers'

About 95% of our students take the Higher Level English exam and 98% of those pass

Ordinary level 'classes' are not the norm, but we do have students who pursue this course

I am on **X** (Twitter, in old money) - and I will share a written version of this afterwards, and an example of an anthology I have created



A screenshot of a social media profile for Michael Browne. The profile features a circular profile picture of a man with a beard and a larger background image of Samuel Beckett. The background image includes a quote: "If by Godot I had meant God I would have said God, and not Godot." attributed to Samuel Beckett. The profile name is Michael Browne, with the handle @de_Bruner and the title English Teacher. It also shows a bio icon for Education and a join date of May 2011. An "Edit profile" button is visible in the top right corner.

←

If by Godot I had meant God I would have said God, and not Godot.

— Samuel Beckett —

47 QUOTES

[Edit profile](#)

Michael Browne

@de_Bruner

English Teacher

📁 Education 📅 Joined May 2011

A Lament for the Anthology

A lament for the anthology

A random sample of schools ($n = 50$) with accessible book lists via their website

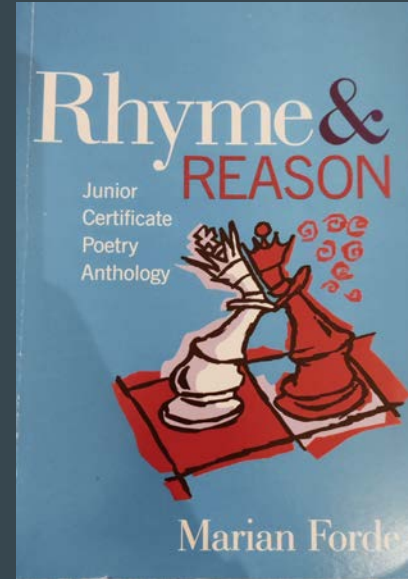
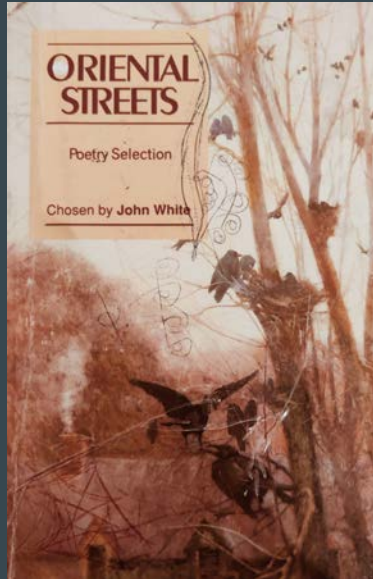
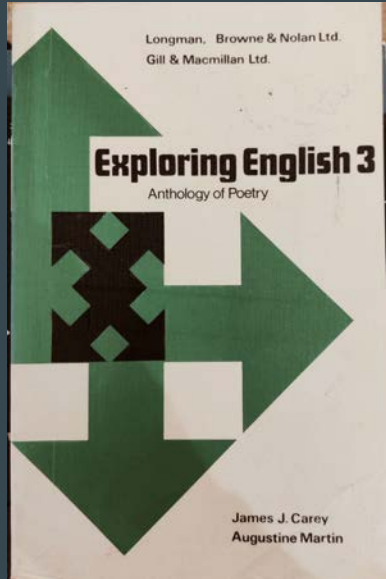
→ *None had a poetry anthology on the list*

What anthology anyway?

→ *There are always anthologies available, and there are existing anthologies for Junior Cycle level (Lower Secondary) , but the selection available is minuscule*

Where has the anthology gone?

I'm sure you remember *Exploring English 3*, *Oriental Streets*, and *Rhyme & Reason*



An examination of our context

Junior Certificate to Junior Cycle

→ *A new conception of English*



Read page 4 of the *Junior Cycle English Spec.*

Page 4 is the 'Rationale' - i.e., the logical basis for a course of action, belief etc

It is not about English; it is about language

Page 5 is the 'Aims'.

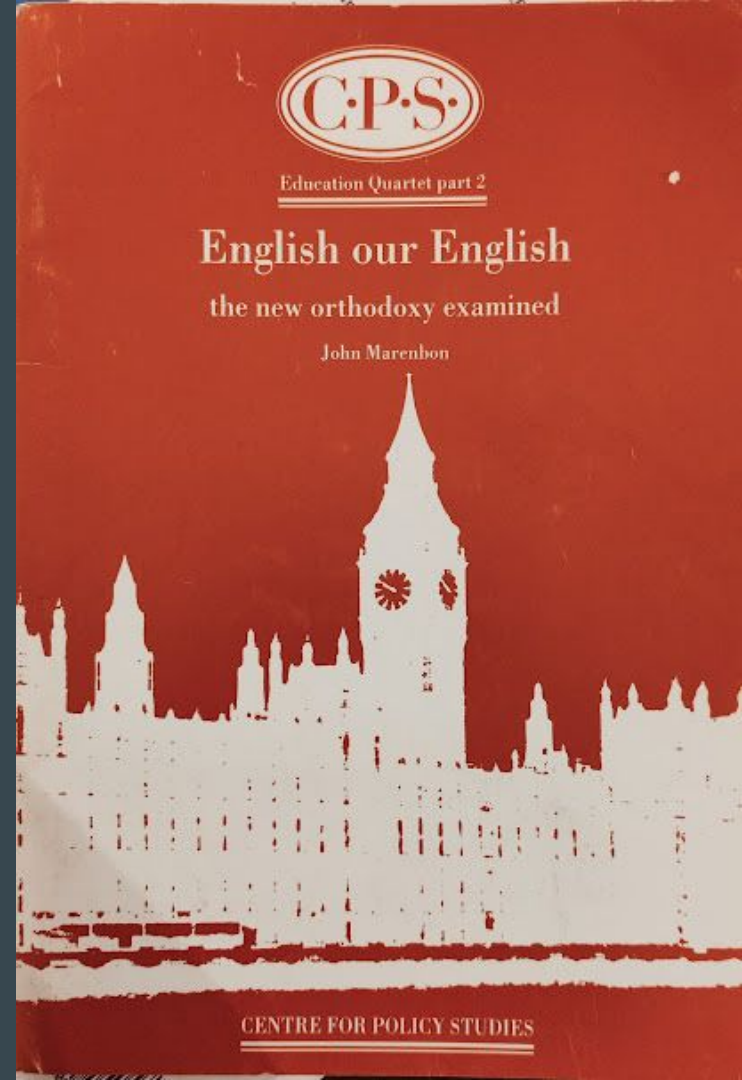
'The aim of English in junior cycle is to **develop students' knowledge of language and literature, consolidate and deepen their literacy skills, and make them more self-aware as learners.**'

Is this our 'new orthodoxy'?

Jon Marenbon took aim at, what he saw, as the 'new orthodoxy' of English teaching that emerged from the Bullock Report (1975) and through to the Cox Report (1989)

This new orthodoxy, that places less weight on things such as grammatical correctness, literary classics, and literature as heritage, is the new English ideology.

1. English is not just a subject
2. English teaching should be child centred



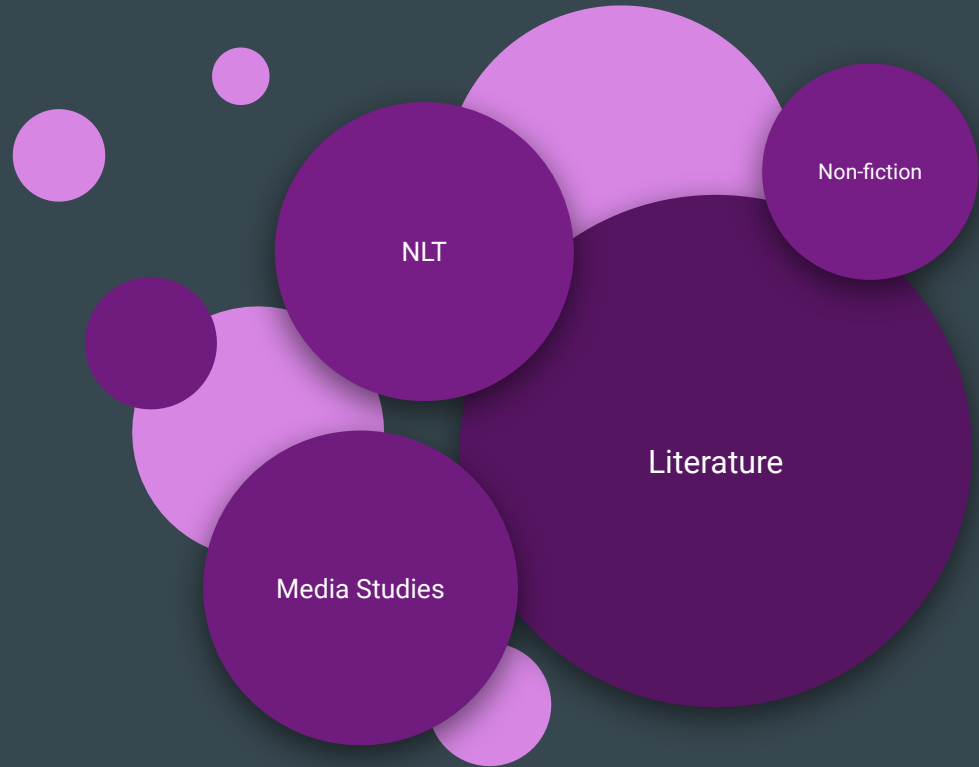
Is this our 'new orthodoxy'?

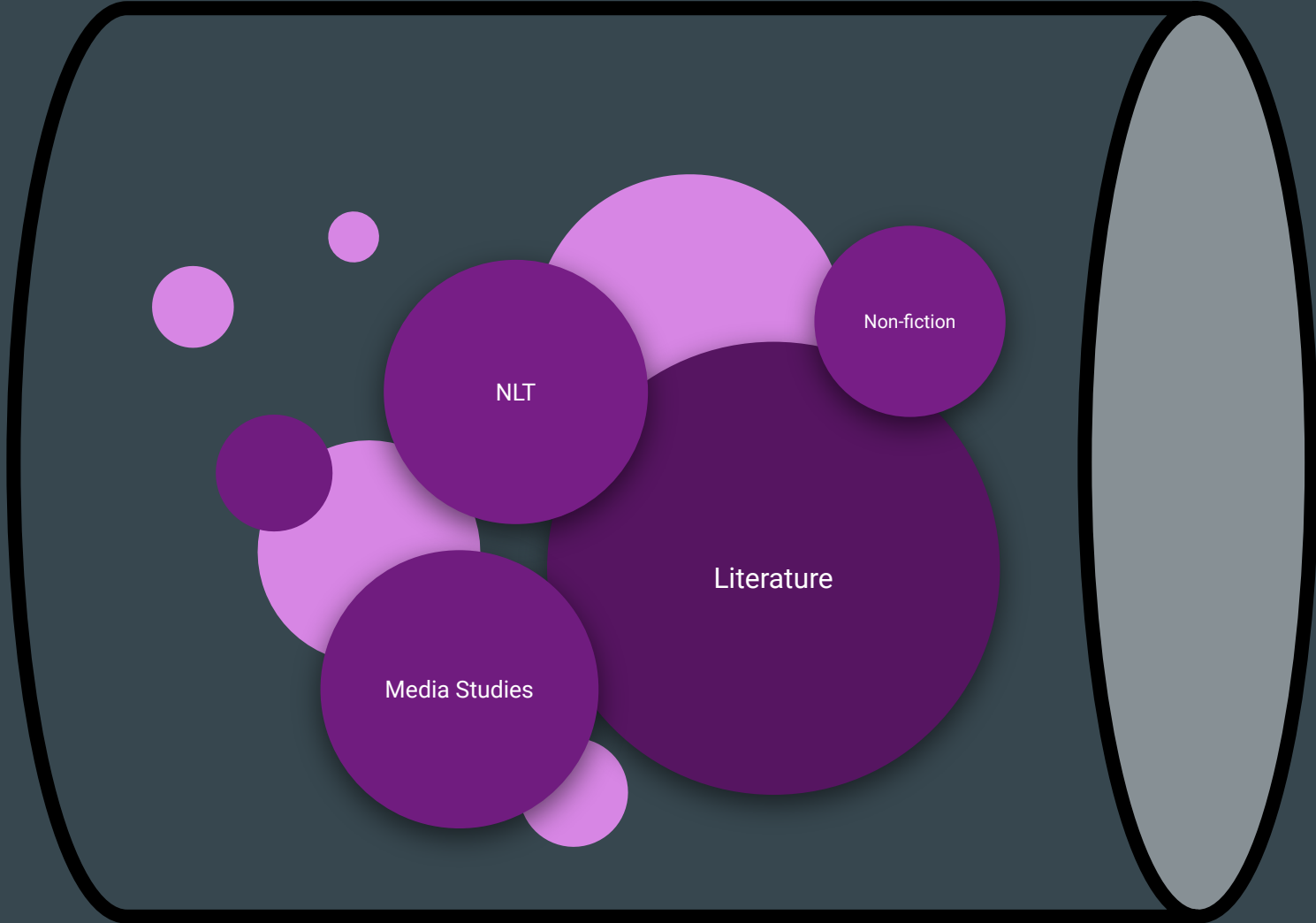
English is simply the study of language?

- How language works
- How meaning is created

And so it's not (predominantly) literature?

- Literature is just one 'sphere'
- There are others
 - Media Studies; Film; Non-fiction; Non-literary texts; 'Language Arts'; Oracy



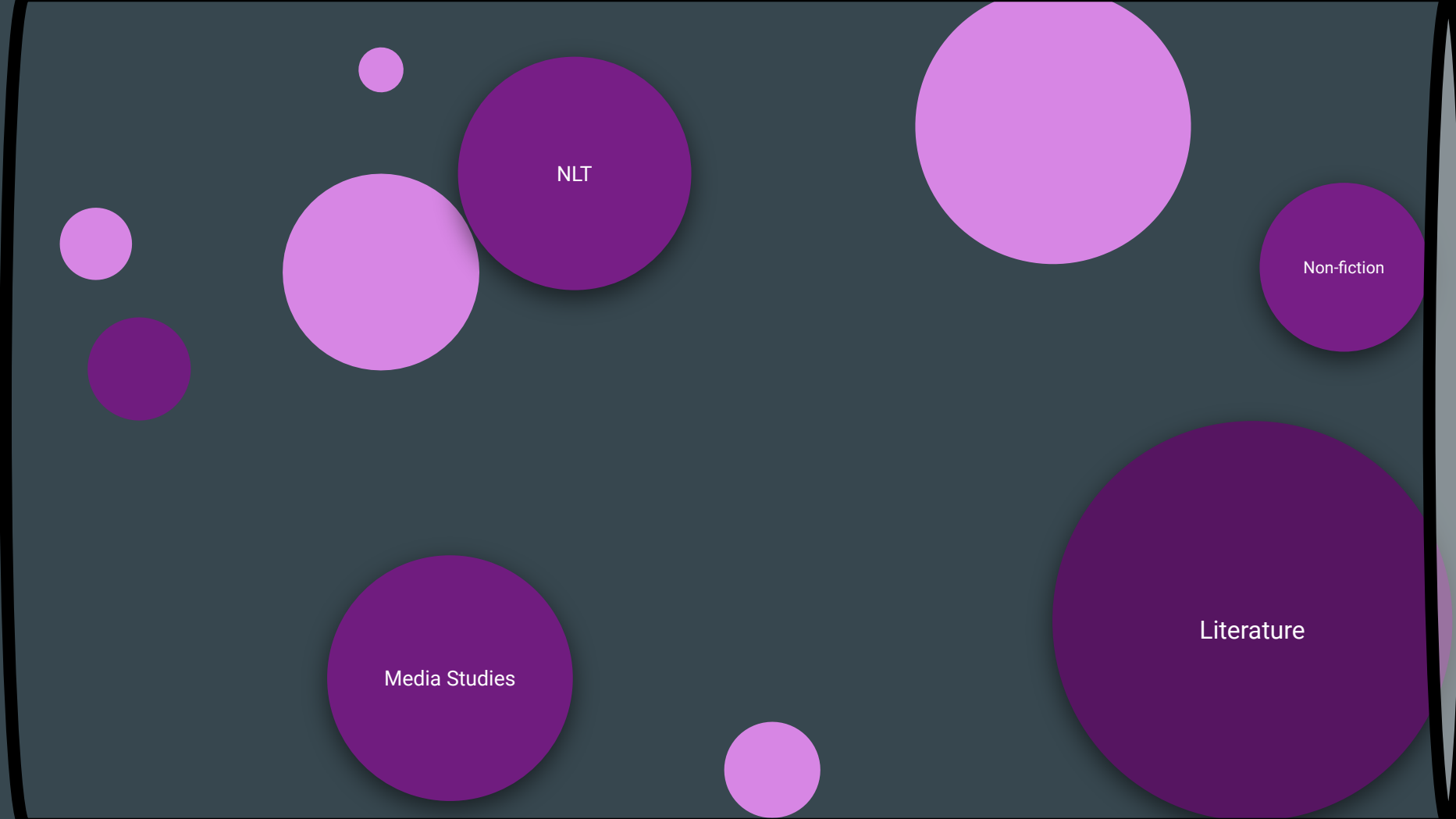


Literature

Media Studies

NLT

Non-fiction



NLT

Non-fiction

Media Studies

Literature

I am not a lone voice

You won't ever find anyone (unless you go to Florida) who says they are against the teaching of literature. Yet the place of literature is increasingly on the margins. English as a subject overall has lost its identity as a core subject and, even more strikingly, literature now occupies less and less space within this reduced space.

Kate Barry, *Literature – What's the Point?*

“a mile wide and inch deep” - William Schmidt

A concrete example

Modern textbooks

A static manifestation of the attention economy

- Bright colours; boxes in different colours; hyperlinks (that you can't click on and no one ever uses)

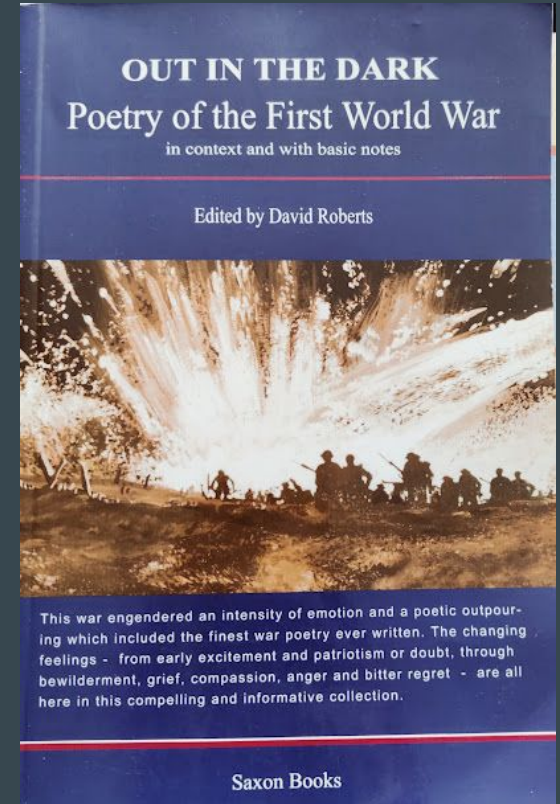
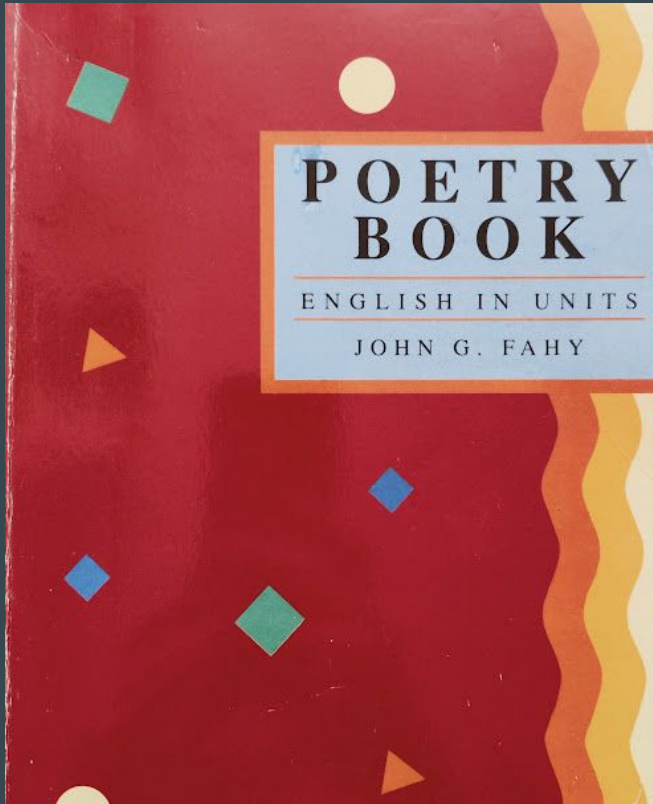
Rife with a kind of instrumentalism - it has to be useful and useful means shortcuts

- Images accompanying poems
- Giving the reader the imagery that they should be imagining themselves -patronizing

Books produced by graphic designers

Where is the substance?

So, ironically, and paradoxically, where is the room for an anthology?



Creating a Poetry Anthology

From *Language for Life* (*The Bullock Report, 1975*)

*“Inevitably, anthologies age, and... the range of available material will become relatively narrower as time goes by. It is exceptionally difficult for the individual teacher to keep abreast of all the new poetry that is published. Indeed, except for those with a particular interest in it there is often a time lag, so that the teacher is not aware of much of the work produced in the last two decades. **A good anthology will do a great deal to introduce teacher and pupil alike to new and unfamiliar material, but it should not be a substitute for the extensive reading of poetry by the teacher himself.** We know this is an ideal; but if the teacher wants to find material that he knows will be right for his pupils and the context he has created, this is the most rewarding way. There is some very good poetry published that never finds its way into an anthology, and much of it would appeal directly to the pupils.”*

The aforementioned issues led me to start creating my own anthology

Introduction to Poetry

1st Year English

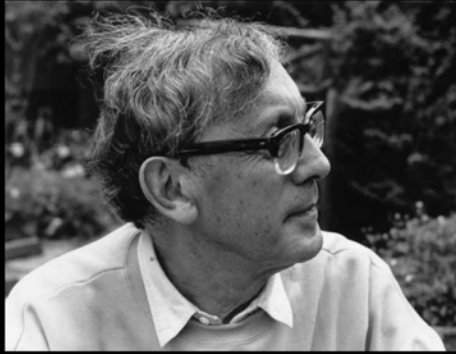
Core Poems:

- I Wandered Lonely as a Cloud by William Wordsworth
- The Tyger by William Blake
- "Hope' is the thing with feathers' by Emily Dickinson

Secondary Poems:

- A Red, Red Rose by Robert Burns
- 'I found a ball of grass among the hay' by John Clare
- The Passionate Shepherd to His Love by Christopher Marlowe
- Love by George Herbert
- 'I Started Early - Took My Dog' by Emily Dickinson
- Verses to a Child by Anne Bronte
- Charge of the Light Brigade by Alfred Lord Tennyson

The Poetry of Charles Causley



Page break

The Lake Isle of Innisfree by W.B. Yeats

The Listeners by Walter de la Mare

Once by the Pacific by Robert Frost

JUNIOR CYCLE POETRY REVISION

Poetry with a sense of place



JUNIOR CYCLE POETRY REVISION

WAR POETRY

Dulce et Decorum est by Wilfred Owen

Pigtails by Tadeusz Rosewicz

Suicide in the Trenches by Siegfried Sassoon

Mid-Term Break

Blackberry-Picking

The Early Purges

Digging

JUNIOR CYCLE POETRY REVISION

The Poetry of Seamus Heaney

Creating your own anthology can be a time-consuming, but a really enthralling experience

Read widely

Look beyond the textbook

Have a purpose, but allow for enjoyment

Transmit the best of Heaney, Yeats, Borland etc - be a 'preacher of culture'

Aoife Fleming

Reducing the Feedback Load

#englishmeet

Reducing the Feedback Load



Aoife Fleming

Learning Intentions

1. Explore how whole-class feedback might be employed within your lessons

2. Examine how feedback sheets might be utilised for student feedback

*The most powerful single moderator that enhances achievement is feedback. **The most simple prescription for improving education must be dollops of feedback.** This does not mean using many tests and providing over-prescriptive directions. It means providing information about how and why the student understands and misunderstands, and what directions the student must take to improve.*

John Hattie, *Influences on Student Learning*

(NCCA, 2015, Focus on Learning: Formative Feedback)

1. Whole-Class Feedback

Feedback is collated from a selection of student work and provided to the class as a group.





The Feedback Loop



Source: <https://csaa.wested.org/formative-insight/students-use-the-formative-assessment-feedback-loop/>



What are the Benefits of Whole-Class Feedback?

- Timely
- Small-step development
- Offers the students a chance to consider and respond to feedback
- Consolidate learning before moving forward

Example 1

16. Hamlet Test: Moving forward with Whole-Class

Feedback



Mock Paper 2020

"The appeal of Shakespeare's play *Hamlet*, lies in his fascinating and complex use of characterisation."

To what extent do you agree or disagree with the above statement? In your response, you should discuss at least two of the main characters in the play. Support your answer with reference to the text.

Coding F/C for fascinating and complex use of characterisation

C1 for first character discussed

C2 for second character discussed

(a) What Worked Well

- ✓ Good understanding of the concept of characterisation
- ✓ Many students referred to the question terms regularly
- ✓ Excellent (superb!) integration of quotations into sentences. I don't think anyone left lonely quotations out on their own. Yay!
- ✓ Paragraphing is good; clarity -- one point per paragraph
- ✓ Sequencing of points has improved -- we are using the chronological structure of the play to sequence responses
- ✓ 'Hamlet' the play VS Hamlet, the man

(b) Common errors / misconceptions

- ❖ Frequent reference to the question terms (Fascinating/Complex) is needed - use the question terms and synonymous terms
- ❖ Vary sentence structure and language
Hamlet exclaims
Shakespeare demonstrates
Claudius' scheming nature is shown when

Try instead:

Our young prince exclaims

We witness Claudius' scheming nature when...

Spelling Demons

Keep a list of spelling demons (words you regularly mis-spell)

Sound out the words to remind yourself of the spellings



WCF Task

Identify common misconceptions and use these for targeted practice

X Wrong X	Correct
Correct the spelling Villian / villianous Charachter Beleive Vengence/ vengance	
<u>There/their/they're</u> Choose which is correct <ol style="list-style-type: none">1. The girls put there/their/they're coats on the hooks.2. There/their/they're is a lot of reporting in the media recently about homework.3. "There/their/they're some interesting ideas you have There/their/they're!"4. There/their/they're are thirty-two counties in Ireland.5. In 1950's America, there/their/they're was an ideal version of a woman.	

Example 2

What worked well		Common errors	
Quotation from and reference to the text	Examples: (a) In the above passage, Bono asks students graduating from the University of Pennsylvania, "What are the ideas right now worth betraying?" and "What are the lies we tell ourselves now?"...I think he wants these students to realise that there will always be issues in our society	Direct quotation of the question	Examples: (a) I agree with the statement that "Yeats can be a challenging poet to read both in terms of content and subject matter".
Personal engagement with the question	(b) The first observation he made that impacted on me is the deceptively simple question, "what are you doing here?"...This speaks to me as I approach the end of my second level education.	Lapses in expression / misunderstanding of vocabulary	(b) There is a great use of the pronoun Yeats uses the quotation of "I will arise and go now"
Clear introductions/ summaries of the poem(s) discussed	(c) The poem tells us about Yeats' experience in Innisfree and how he yearns to be there.	Difficulty in transitions between paragraphs	(c) Moving on... Now I will discuss... Better: Furthermore... In contrast with...
Identifying Excellence			
(a) Introduction paragraph to poetry essay W.B. Yeats is one of Ireland's most celebrated poets, hailed by writers and critics alike for his range of subject matter, and his deft linguistic skill. However, for the everyman, Yeats's poetry can often feel impenetrable: the poem's true message hidden behind a wall of imagery and allusion. In this essay, I will discuss what I feel are Yeats's most difficult poems, regarding both style and subject matter.		(b) Discussion of difficult Yeats's poetry with reference to specific examples The poem is riddled with metaphors, making it difficult to decipher...[the poet] likens himself to a "tattered coat upon a stick, showing that he believes he has filled his life's purpose...	
...en paragraphs ...ster 1916' is a poem full of questions and reflection, ...ader to...		(d) Clear points made with simple but effective verbs <ul style="list-style-type: none"> • Bono poses two questions in his speech • I shall further illustrate... 	

Take examples from students' work here... celebrate success

Identify actionable areas for improvement

Task
Examine the examples above for ideas about language use. See can you build some of the sentence structures into your work. Re-work a paragraph from your test essay with some of tips you've generated about language use.
Look at how the question terms will impact your answer. Consider the discussion of the recent Sylvia Plath essay (page 3.2.2). Your essay has little reference to the question. You use this much better during assignments but lacked this focus in the test. See how you could integrate this. Re-write 1-2 of your paragraphs (e.g. Introduction and opening) including the question terms.
Use the marking scheme (below) and identify any points which you think are original / interesting to your group. Choose to (a) re-work a paragraph from one of your pieces or (b) compose a paragraph based on a point in the marking scheme. Signpost at least twice within the paragraph (for a potential examiner, who might be tired in July 2025) with the question words and reiterate with synonymous terms, so that your writing fluidity is not adversely impacted.
In your group, discuss how you plan for an assignment VS how you might plan in a test situation. Discuss strategies that will help you to bridge the gap between your regular assignments and your test result. Look at planning, brainstorming and how you can sequence ideas in an efficient manner. How do you integrate quotations well into a test piece?
Look at the question you missed / the one in which you scored lowest. Check the meaning of the question and plan what you could write. Co-compose the response with your group.
You have developed an interesting personal response. Check that the question terms are being used and re-iterated in every paragraph. Additionally, explore the meaning of characterisation. Check does each paragraph explore <u>how</u> and perhaps <u>why</u> Shakespeare characterises each central character in a particular way. What is Shakespeare trying to suggest about the human condition? Take one point and co-compose a paragraph about this point.
Examine the active and passive voice in sentences within your pieces. Choose one or more paragraphs in your essay. Experiment with sentence structure to improve the fluidity within the chosen paragraph(s).

- In this example, there were 7 pieces of feedback
- Students put in homogenous groups



2. Feedback Sheets

- Aligned to PCLM marking rubric
- Helps to familiarise students with PCLM
- Enhances self-reflection
- An aid to peer-correction

Example 1: Self-Assessment

Seamus Heaney

Feedback Sheet: 2014 Mock Question

Question

"Heaney uses evocative language and imagery to lend universal significance to his personal experiences of life." To what extent do you agree or disagree with this statement? Support your answer with suitable reference to the poetry of Seamus Heaney on your course.

Marking Scheme

Students must deal with all three elements: language, imagery and personal / universal experiences. Code LI for 'language and imagery'. Code PU for 'personal / universal'.

Language:

- the language in his early poetry is accessible and tactile but becomes more abstract in his later poems
- there is no strict rhyming scheme and rarely any strict metre
- his poetry is meant to be spoken / heard, not just read
- he makes great use of run-on lines/enjambment
- his earlier poems have much use of internal rhyme, impressive alliteration and musical assonance
- his use of appropriate and interesting adjectives is noteworthy, as is his use of expressive verbs
- there are many similes and, more importantly, metaphors
- often there are layers of meaning in the language, etc.

Imagery:

- there is wonderful use of visual imagery often used to create a sense of place
- we can easily visualise the forge, his aunt's kitchen, the Clare coastline, etc.
- he uses unusual images too, e.g. a skunk reminds him of his wife
- symbolic imagery is very important
- the bog in "Bogland" is a metaphor for Irishness and the complexities of the Irish mentality
- the forge is a symbol of energy and creativity
- in "A Constable Calls" and "Tollund Man", we see images of the violence in Northern Ireland, though this is not specifically mentioned
- the pitchfork is a symbol of perfection

Personal / universal experiences (i.e. themes):

- almost all of Heaney's themes are rooted in his personal experience
- most of his poems mention "I" and sometimes the more inclusive "We"
- however, many of these are common to all so there is a universality about them
- many of his poems are based on childhood memories, e.g. "The Forge", "Mossbawn", "The Harvest Bow" and "A Constable Calls"
- at a deeper level, "The Forge" is about energy and creativity
- Heaney is always concerned with Irishness and a sense of what Irish identity is
- the traditional ways of Ireland are seen in "The Forge", "Mossbawn", "A Constable Calls" and "The Harvest Bow."
- there are darker undertones as well
- in "A Constable Calls" and "Tollund Man", we see symbols of the violence that was re-emerging in Ulster in the late 60s and early 70s
- violence can be found everywhere so we can identify with Heaney
- the fear Heaney felt in "A Constable Calls" is like the fear felt by any young person who doesn't quite understand what's going on and who fears figures of authority
- Heaney also writes about love and his wife in "The Skunk", "The Underground" and "Tate Road" - we can all identify with this
- in "Postscript", he describes the beauty of the Irish landscape, which we are all familiar with, etc.

Seamus Heaney

Student: _____

Success Criteria	Good	Satisf	Very Good	Excellent
Purpose				
Addressing all aspects of the question, originality shown				
Maintaining consistent focus on the question in each paragraph				
Good use of register, formal language				
Coherency				
Effective use of paragraphs: clear introduction, <u>body</u> and conclusion. Sequenced				
Linking each paragraph to the previous point				
Evidence/quotations used from the text are short and apt				
Language				
Varied word choice				
Synonymous terms to the question terms are used effectively				
Syntax is varied and interesting to read				
Mechanics				
Spelling				
Are verb tenses consistent? e.g. writing in present tense				
Grammar: capital letters, apostrophes				
Single quotation marks for the title of <u>poems</u> ; e.g. "The Skunk"				
FEEDBACK	Grade:			
WWW – What Worked Well	P		15	
	C		15	
	L		15	
	M		5	
EBI – Even Better If...			50	

Assessment and reflection

Success Criteria	Poor/ below	Good	Very good	Excellent
Purpose				
Addressing all aspects of the question, originality shown				
Maintaining consistent focus on the question in each paragraph				
Good use of register, formal language				

FEEDBACK

WWW – What Worked Well

EBI – Even Better If...

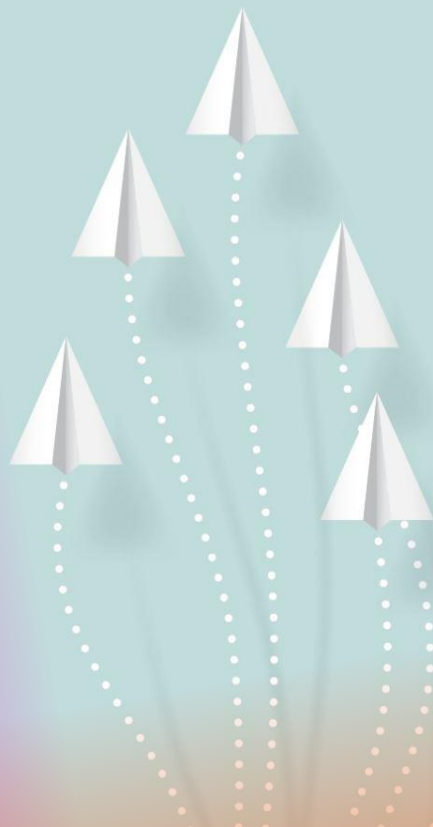
Example 2: Target- Setting

Feedback Sheet: 2017 'Hamlet'

Shakespeare's play Hamlet has been described as "a disturbing psychological thriller." To what extent do you agree or disagree with this description of the play?

In your response you should deal with all aspects of the statement, supporting your answer with reference to the text.

Success Criteria	Not done	Good	Very good	Excellent
PURPOSE				
Addressing all aspects of the question, originality shown				
Maintaining consistent focus on the question in each paragraph				
Good use of register, formal language				
COHERENCY				
Effective use of paragraphs to enhance coherence: clear introduction, body and conclusion				
Linking each paragraph to the previous point				
Evidence/quotations used from the text are short and apt. Adequate support used.				
LANGUAGE				
Varied word choice				
Synonymous terms to the question terms are used effectively				
Syntax is varied and interesting to read: sentences are a mixture of long and short sentences				
MECHANICS				
Spelling				
Are verb tenses consistent? e.g. writing in present tense				
Syntax: sentences are structured well				
Grammar: capital letters, apostrophes, full stops				
Single quotation marks for the text's title 'Hamlet'				
TARGET: What was your target for this piece? Was it achieved? How do you know?	Grade:			
	P		18	
	C		18	
	L		18	
	M		6	
			60	



Sources

- Andy Atherton: @__codexterous
- Doug Lemov: @Doug_Lemov
- Impact Wales : @ImpactWales



Rebecca Morrin

Literacy Word Builders

#englishmeet

Improving literacy and building vocabulary

Least extreme	Vocabulary Sheet						Most extreme
Angry	Annoyed	Frustrated	Irritated	Outraged	Enraged	Furious	Seething
Bad	Poor	Awful	Unpleasant	Dreadful	Appalling	Atrocious	Diabolical
Call	Cry	Yell	Screech	Shriek	Bawl	Roar	Bellow
Cry	Weep	Whimper	Snivel	Lament	Sob	Wail	Bawl
Drink <input type="checkbox"/>	Sip	Slurp	Gulp	Down	Swill	Quaff	Guzzle
Eat	Nibble	Chew	Gnaw	Gobble	Gorge	Ravage	Devour
Good	Acceptable	Great	Exceptional	Remarkable	Superb	Magnificent	Exquisite
Happy	Content	Cheerful	Merry	Delighted	Thrilled	Elated	Ecstatic
Jog	Scamper	Trot	Skip	Zip	Hurry	Speed	Hasten
Laugh	Chuckle	Chortle	Giggle	Snicker	Snort	Cackle	Guffaw
Read	Glance	Peruse	Ponder	Browse	Inspect	Scrutinize	Decipher
Run	Bound	Dash	Dart	Bolt	Flee	Sprint	Tear
Sad	Down	Glum	Dismal	Sorrowful	Dejected	Crestfallen	Inconsolable
Speak	Articulate	Express	Convey	Declare	Disclose	Elucidate	Explicate
Thought	Consider	Muse	Reflected	Contemplate	Rationalise	Deduce	Deliberate
Walk	Stroll	Amble	Saunter	Tramp	Traipse	March	Stride
Watch	Gaze	Peer	Gawk	Stare	Observe	Examine	Scrutinise
Whisper	Sigh	Murmur	Mumble	Mutter	Croak	Wheeze	Hiss
Write	Jot	Noted	Draft	Scribble	Compose	Scrawl	Indite/s

How does the word builder work?

The word builder picks the most basic form of a word and builds it to the most extreme. It visually demonstrates the build up so that students can decide how “extreme” they want to go/or describe. It not only expands the students vocabulary, it allows them to articulate more clearly. *E.g. If they know their character is a bit sad, but not very, they’ll know to pick a word somewhere around the middle.*

The word builder also benefits as it makes it easier to understand how and when to use particular/unfamiliar language by including a simple version of the word, a word the students are already familiar with.

Why does a word builder work?

Research shows in order to become embedded, words need to be recalled and used often so that they become 'useful' to students.

General testing, such as a spelling test or a definitions test, etc., are useful, however peer or self assessment have been the best ways for students to reflect and include sophisticated language/wow words to replace basic or overused vocab.

Personalising words also makes it more likely for students to remember sophisticated vocabulary. If students can relate the words from the word builder to something familiar (a word they use often/basic word), they are more likely to remember the word.

Ways I've used this

Embedding: Get students to pick 3-5 words you they want to use. Use these for a full term. Write the words near the title of each lesson. This helps with spelling as they write the word, recall as they use it every lesson and embedding.

Peer or self assessment: Look back over work and highlight and replace overused or basic vocabulary. This helps with editing and reflecting on work, identifying language that they are overusing and extending their vocabulary.

Mark Schemes:

Junior Cert: High Level of Answering

- Clear Expression
- Spelling Proficient
- Clear and **lively expression** / fluency, variety
- Use and sustain a register appropriate to the task throughout
- Be expressed in a highly effective and fluent manner demonstrating skilful and ambitious language use
- Spell very accurately

Leaving Cert

- **Efficiency of Language use (L) 30%** of the marks available for the task: vocabulary , **use of lively interesting phrasing**, energy, style
- **Accuracy of Mechanics(M) 10%** of the marks available for the task: Appropriate levels of accuracy in spelling, grammatical patterns appropriate to the register.
- Manage and control language appropriate to the task.
- Display levels of accuracy in spelling and grammar appropriate to the required/chosen register.
- Quality and control of language e.g. style, vocabulary, syntax, punctuation, etc.

CBA Book review

though it was completely wrong.
I feel like Shelter did in fact ~~show~~
teach us an important lesson. He taught
us that even though we don't know
~~what someone is thinking or feeling~~
you will always be thinking something
most normal ordinary people ~~that~~ you will never know
what they are thinking, even if it is
good or bad. He showed us many
times ~~how~~ how easily it was

Shelter also showed us his journey even though
it was completely diabolical. Shelter was a
sergeant in the army, he suffered with PTSD.
He saw people getting killed and he also killed
people. To him this was normal and it became a
daily routine. By the way that he
acts I'm assuming that he was poorly treated.
Shelter himself did in fact teach us something.
He taught us how easy it was to manipulate
someone into thinking that you are a nice and
kind person, and to make them feel safe just
from your appearance.

Creative Writing

Breadwinner' and I thought your book was ^{super} very interesting because it was based on true events.

The parts that I found most interesting were when her dad went to prison. I found this fascinating because it leaves you wondering what happened.

The part I didn't enjoy as much was the whole stadium incident. I didn't like this part as it was too ^{atrocious} dark.

I would like to thank you for teaching me about what happened in Afghanistan and the Taliban as before reading this I did not know about this.

Overall, I ^{relished} enjoyed the story and I ^{admired} liked the moral of the story which was girls are strong too and should have more rights.

Many thanks for taking the time to read my letter.
Yours sincerely,

Julian Girdham

Revising the Comparative in Class

#englishmeet

Comparative challenges

- Three (two) texts, often very different (that is good).
- Cognitive load of characters, ideas, themes, genres, modes.
- Wordy and demanding questions.
- We can't 'go through' texts again.

What do they need?

- Mental agility.
- The comparative mindset.
- Knowledge of a limited part of the texts.
- The ability to see the wood for the trees.

A classroom approach

- Each student/pair chooses a key moment, and writes detailed notes.
- Divide the class evenly into different modes.
- Each person/pair presents to the class for 10/15 minutes on a single moment, mining that for relevance to the mode, and also making comparative comments.
- Everyone else takes Cornell notes on the presentation, and asks questions at the end.
- I ask a couple of questions on the notes.
- At the end of the weeks, one class with quick-fire note-less 3-minute presentations.

Plan: Preparing for the Comparative Question, 2024

During preps in these weeks you work constantly on key moments from the texts, building up quotations, details etc. You build a portfolio of notes on at least two key moments from each text & become real experts on them.

By the end of this process this is what you need to have achieved. If you have done this, you are well-set:-

- A clear understanding of the three Higher Level modes: Theme/Issue, Cultural Context, Literary Genre. All three modes will this year be on the paper: we will make sure you can answer on any.
- Deep knowledge of a (limited) number of key moments from the texts, so that you do not need your notes to talk/write about them.
- To be clearly in a comparative mindset, moving easily between the texts in your answers. No Lego essays...

Read the article by Evelyn O'Connor on the comparative (from a Written Word supplement): <http://leavingcertenglish.net/2015/08/tackling-the-comparative/>

Also on Firefly here:

<https://stcolumbas.fireflycloud.net/english/leaving-certificate/comparative/comparing-phrases>

This article includes the 'linking phrases' which the Department gave to us years ago to help pupils.

Week One

Tuesday 9th January to Tuesday 16th

Theme/Issue

- First class: In pairs, choose a key moment in one text that will open up a central theme of that text. Examine and discuss one moment from each text.
- Five "volunteers" (everyone must volunteer once) present in class on a key moment that shows a central theme of that text. Full written notes for each presentation. It does not matter if more than one go for the same moment. The second part of the presentation (total c.10 minutes) is about comparisons with the other two texts. Everyone else takes Cornell notes from the presentations.
- Past questions on Theme: <https://stcolumbas.fireflycloud.net/english/leaving-certificate/comparative/examination-questions/themeissue>
- One class writing introductory 70-mark paragraphs. Exemplar provided.

Week Two

Friday 19th to Tuesday 25th January [away for Hamlet on Thursday 18th]

Cultural Context

- Cultural Context: 'the world of the text'. The elements which make up the background and setting of a text, including values and beliefs, the social/political/economic climate, social issues, class, gender, family structures, ways of growing up and a lot more. Just ask yourself: how is the world of the text different (or indeed similar) to my own?
- Past questions: <https://stcolumbas.fireflycloud.net/english/leaving-certificate/comparative/examination-questions/cultural-context>
- Five "volunteers" (everyone must volunteer once) present in class on a key moment that shows the CC of that text. Full written notes for each presentation. It does not matter if more than one go for the same moment. The second part of the presentation (total c.10 minutes) is about comparisons with the other two texts. Everyone else takes Cornell notes from the presentations.
- One class writing introductory 70-mark paragraphs. Example from 2012.
- Mindmap on Cultural Context in the three texts will be supplied.

Week Three

Friday 26th January to Saturday 3rd February [missing classes in Exodus Sat 27, Mon 29]

Literary Genre

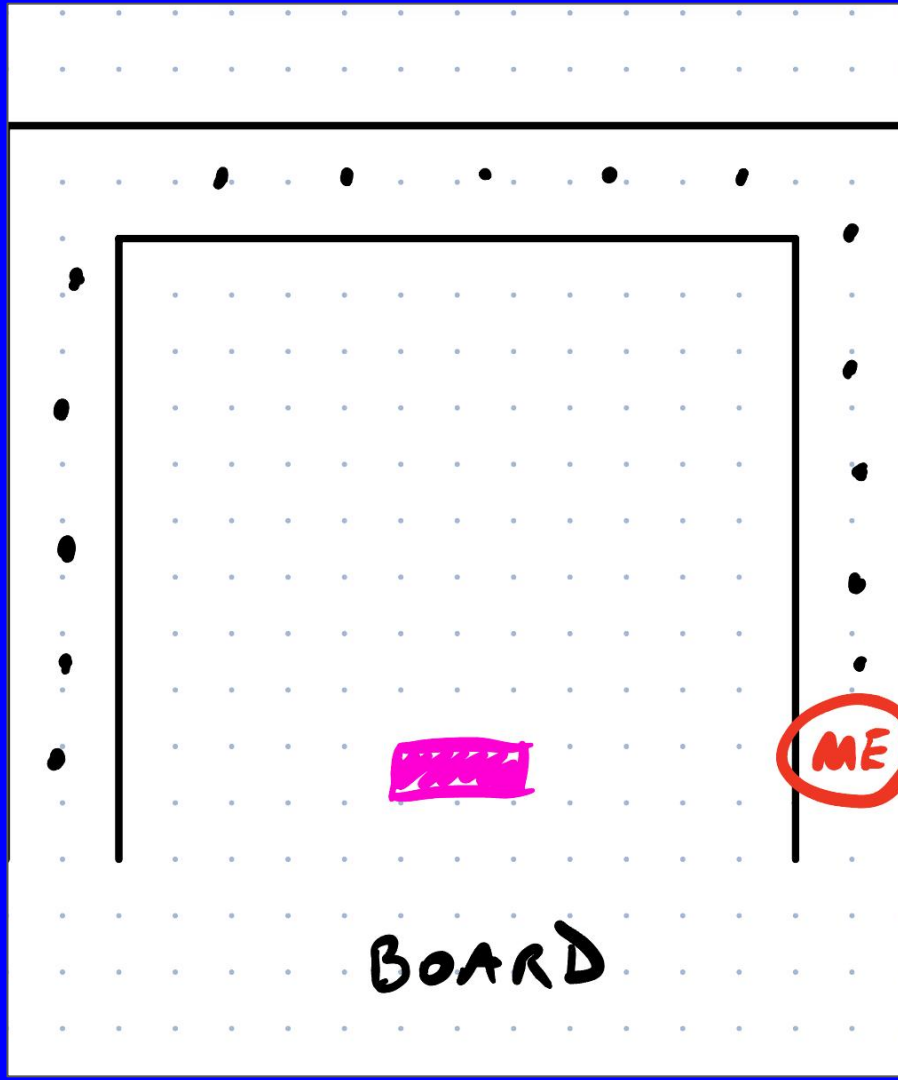
- Mindmap of the 3 texts will be supplied.
- Literary Genre: 'how the story is told'. All aspects of how an author tells his/her story (narrative techniques) and the choices he/she makes. 'Tension/climax/resolution'. Points of view and different perspectives. The difference between fiction and drama. The particular techniques of drama. Characterisation (the way characters are portrayed). Use of setting. Key and symbolic motifs. The use of dialogue and monologue.
- Past questions: <https://stcolumbas.fireflycloud.net/english/leaving-certificate/comparative/examination-questions/literary-genre>
- Practise 30/40 question openings in class.
- Five "volunteers" (everyone must volunteer once) present in class on a key moment that shows the LG of that text. Full written notes for each presentation. It does not matter if more than one go for the same moment. The second part of the presentation (total c.10 minutes) is about comparisons with the other two texts. Everyone else takes Cornell notes from the presentations.
- A graphic organiser, which is partly filled in, will be supplied, covering all three modes.

Week Four

Tuesday 6th to Friday 9th February [no class Mon 5th - Public Holiday].

- Tuesday 6th: practice essay. Returned with feedback Thursday 8th.
- One class in which a handful of pupils (chosen randomly) present a key moment, without notes, showing how useful it is in comparisons (3 minutes each).
- Summary class, wrapping up.
- By now, you have detailed notes on two key moments from each text: you are experts on these moments. Notes to be checked.

Mock exam straight after half-term.



BOARD

ME

A: heading

C:
key words

B: main notes

D: short summary

Ethan p.35 NLMB.
Madam Tudders at clover ['ipideis']

METAPHOR

Use of metaphor → negative images
↓
foul, repulsive

EPIPHANY
REALISATION

Unpleasant epiphany for the clover -
"shudder"
Kathy realises a world ignorant of
Haitzahn

FREEDOM

PH → title is a metaphor →
freedom, independence

ROOTS &
FLOWER

↓ flower
roots tradition | flower →
culture | Kambili
ritual

REBELLION

bloom just before Palm Sunday
family starts to rebel

Phil → father of Amster

TRANQUILLITY

tranquillity is their 'enemy'.
They wake up slowly to wake their
lives more interesting

Caveats and benefits

- Students usually speak too fast: it can be difficult to take notes.
- So they learn to slow down, and clarify their thoughts.
- Questions from their peers are productive.
- A closer level of attention?
- A body of thorough notes on many parts of the texts.
- I am still applying 'quality control'.
- Above all, the [comparative mindset](#).



Ionad Tacaiochta Oideachais Loch Garman
Wexford Education Support Centre

inote
[Irish National Organisation
for Teachers of English]

COMMUNITY OF PRACTICE

FOR ENGLISH TEACHERS

LEAVING
CERTIFICATE
ENGLISH - LIGHT
AND DARK IN
SHAKESPEARE'S
'KING LEAR'



ONLINE WEBINAR

REGISTER AT
WWW.ECWEXFORD.IE



Tuesday 7 May 2024 @ 7pm

Hosted by Joe Rolston,
with guest presenter Julian Girdham

This Community of Practice session will focus on the dual concepts of light and dark in 'King Lear' and how this illuminates key understandings around the text.

Claire Keegan's 'Small Things Like These'



Tuesday, 10th September 2024



7 pm - 8 pm



Julian Girdham



Senior Cycle English teachers



This webinar for teachers of post-primary English will:

- Outline reasons why *Small Things Like These* is an excellent choice for the comparative study in the Leaving Certificate.
- Pick out important and useful moments in each of the 7 sections of the novel.
- Examine recurring motifs.
- Summarise key points for each of the four comparative modes at Higher Level: Theme-Issue, General Vision and Viewpoint, Literary Genre, Cultural Context, as well as briefly covering the Ordinary Level modes.
- Look at possible comparisons to a small number of other texts.
- Identify useful resources and links, especially literary, historical and social sources.

Revising and thinking about 'King Lear' for the Leaving Certificate



Wednesday, 16th October 2024



7 pm - 8 pm



Julian Girdham



Senior Cycle English teachers



This webinar for teachers of post-primary English will:

- Outline effective ways to revise 'King Lear' in class in the final months before the Leaving Certificate exam and suggest how students can use strategies to exercise their own critical thinking.
- Provide practical strategies for students' independent work.
- Look at the particular challenges of this play as a single text.
- Suggest online and reading resources to widen teachers' own knowledge of the text.

*Congos are not the only Front
Janette Watson*

*My Little Dancer
Robert Browning*

*Great Expectations
Charles Dickens*

*Love Type
Charlotte Brontë*

*An Inspector Calls
J.B. Priestley*

*Lord of the Flies
William Golding*

*To Kill a Mockingbird
Harper Lee*

*How Why the Great Bird Song
Maya Angelou*

Carol Atherton

READING LESSONS

The books we read at school, the conversations
they spark and why they matter

*Nights & Crosses
Mina Bernheim*

*Death of a Salesman
Arthur Miller*

*Common Boy
Janice Grant*

*Macbeth
William Shakespeare*

*A Portrait for a Portrait
George Hume*

*The Hiding Boy
Alan Bennett*

*Of Mice and Men
John Steinbeck*

*Wide Brown Sea
Jan Kyri*

EXPERIENCING ENGLISH LITERATURE

SHAPING AUTHENTIC STUDENT RESPONSE IN THINKING AND WRITING

Andrew Atherton



'A devastating love story between two young men that moves from the sheltered idyll of their public school to the unspeakable horrors of the Western Front'

Maggie O'Farrell

IN



MEMORIAM

ALICE

WINN

'Part poignant memoir of time and place; part record of the violence and indifference against which most girls grow up'

Eimear McBride

The Stirrings

A Memoir in Northern Time



Catherine Taylor

'A superb memoir - haunting and unforgettable'

Jonathan Coe



St. Columba's College

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