



**Oide**

Tacú leis an bhFoghlaim  
Ghairmiúil i measc Ceannairí  
Scoile agus Múinteoirí

Supporting the Professional  
Learning of School Leaders  
and Teachers

# English

## Professional Learning Booklet

### 2026-2027





## Contents

### Session 1:

|                                                                             |     |
|-----------------------------------------------------------------------------|-----|
| Supporting Teaching, Learning and Assessment                                | 2.  |
| CBA 2: The Collection of Texts Learning Outcomes                            | 3.  |
| ' <i>The Hands That Hauled The Ropes</i> ' by Jamie Anderson                | 4.  |
| Identifying the Knowledge, Understanding, Skills and Values in the Learning | 6.  |
| Read and Respond - Older Than Ireland                                       | 7.  |
| Exploring Knowledge, Understanding, Skills and Values in Documentary Text   | 10. |
| Older Than Ireland - A Sample Pathway: From Learning to Writing             | 11. |
| Unit of Learning - Collaborative Reflection                                 | 12. |
| Read and Respond - <i>Mrs Robinson</i>                                      | 13. |
| Read and Respond - <i>The Farthest</i>                                      | 16. |
| The Writing Process - Explored by authors                                   | 19. |
| Exploring Rich Writing Opportunities                                        | 20. |
| Feedback Approaches                                                         | 22. |

### Session 2:

|                                            |     |
|--------------------------------------------|-----|
| Additional Supports                        | 24. |
| Top Trumps                                 | 25. |
| <i>Children of Men</i> Read and Respond    | 27. |
| ARC                                        | 30. |
| <i>Once Upon a Bridge</i> Read and Respond | 33. |
| Task Design                                | 36. |
| Follower                                   | 37. |
| Reflection Model                           | 38. |

### Session 3:

|                                                                   |     |
|-------------------------------------------------------------------|-----|
| Relevant Documents                                                | 40. |
| Using the RASE Framework to Support Department Planning           | 41. |
| RASE Framework                                                    | 42. |
| Planning to use Digital Tools: Identify, Explore, Connect, Share. | 43. |
| Additional Supports                                               | 44. |

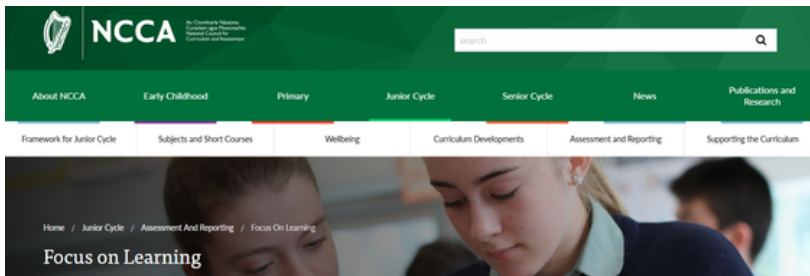


# **Session 1:**

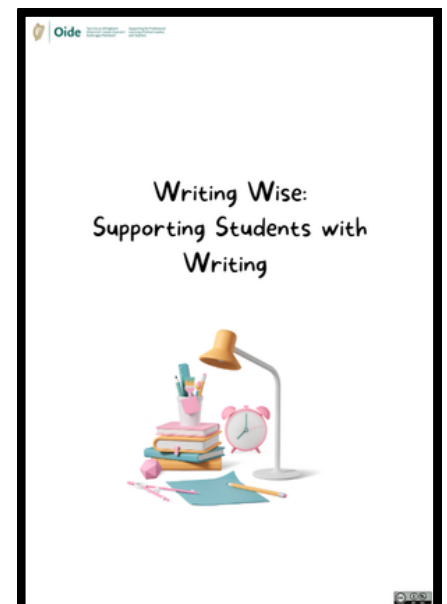
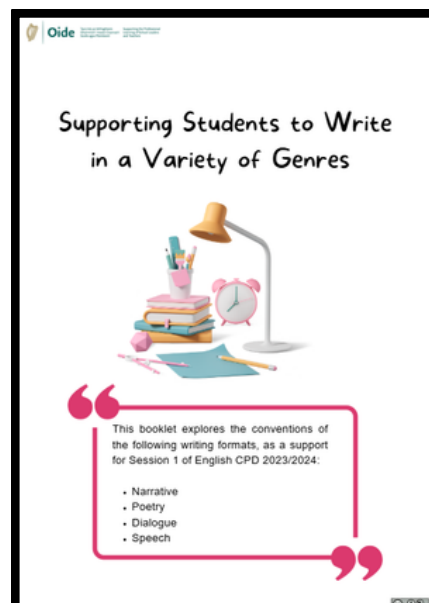
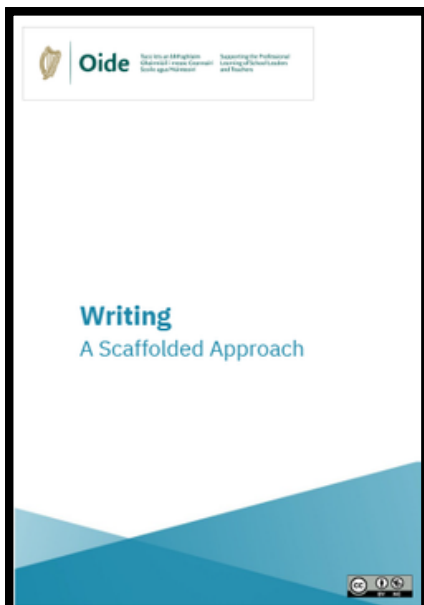
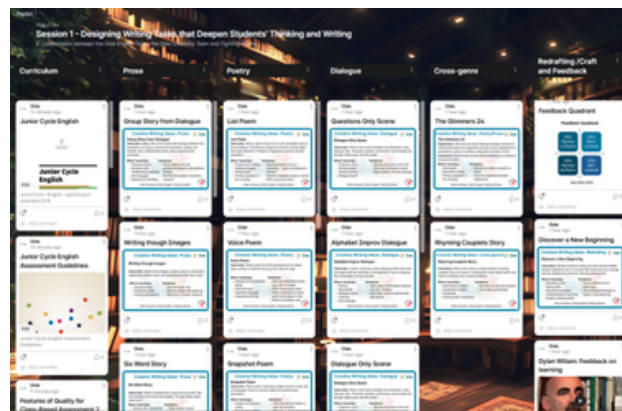
## Designing Learning Experiences That Deepen Students' Thinking and Writing



## Supporting Teaching, Learning and Assessment



- Learning intentions and success criteria
- Effective questioning
- Formative feedback
- Students reflecting on their learning
- Learning outcomes







## CBA 2 : The Collection of the Student's Texts Learning Outcomes

**OL 1** Know and use the conventions of oral language interaction, in a variety of contexts, including class groups, for a range of purposes, such as asking for information, stating an opinion, listening to others, informing, explaining, arguing, persuading, criticising, commentating, narrating, imagining, speculating



**R 2** Read for a variety of purposes: learning, pleasure, research, comparison



**R 6** Read their texts for understanding and appreciation of character, setting, story and action: to explore how and why characters develop, and to recognise the importance of setting and plot structure



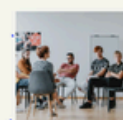
**R 8** Read their texts to understand and appreciate language enrichment by examining an author's choice of words, the use and effect of simple figurative language, vocabulary and language patterns, and images, as appropriate to the text



**W 1** Demonstrate their understanding that there is a clear purpose for all writing activities and be able to plan, draft, re-draft, and edit their own writing as appropriate



**W 2** Discuss their own and other students' written work constructively and with clear purpose



**W 3** Write for a variety of purposes, for example to analyse, evaluate, imagine, explore, engage, amuse, narrate, inform, explain, argue, persuade, criticise, comment on what they have heard, viewed and read



**W 4** Write competently in a range of text forms, for example letter, report, multi-modal text, review, blog, using appropriate vocabulary, tone and a variety of styles to achieve a chosen purpose for different audiences



**W 6** Use editing skills continuously during the writing process to enhance meaning and impact: select vocabulary, reorder words, phrases and clauses, correct punctuation and spelling, reorder paragraphs, remodel, manage content



**W 9** Engage in the writing process as a private, pleasurable and purposeful activity and using a personal voice as their individual style is thoughtfully developed over the years



**W 11** Use language conventions appropriately, especially punctuation and spelling, to aid meaning and presentation and to enhance the reader's experience





## **The Hands That Hauled The Ropes**

When berths were once as plentiful as hands to work them,  
mornings arrived with diesel and shouting.  
The bay thudded to life with engines waking,  
nets came up heavy with the sea's first silver,  
hauled by hands thickened by decades of rope and cold.  
Steel toes rang sharp on wet deck-plate  
as gulls stitched sound into the morning's breath.  
Every door opened toward the tide.  
Even the houses leaned forward a little,  
as if waiting for their sons in the lift of the tide.

Then the numbers tightened.  
Tonnage trimmed to the width of a pen stroke,  
signed off by hands that had never touched a net.  
Quotas carved by offices far inland, in rooms that knew only  
mahogany and ink, not diesel nor herring.  
They called it capacity adjustment,  
a phrase that left the harbour colder each year.  
Boats that once braved storms sat tethered and idle,  
rust rising slowly along their hulls.  
The auction hall learned a thinner echo -  
fewer crates, fewer bidders, fewer futures.  
Some men left for Aberdeen,  
others stayed just long enough  
to witness the end of what raised them.  
The harbour remained, but the work that named it was gone.

Now dawn comes quiet over the water.  
The boats lie moored at the pier,  
their masts ticking like clocks  
measuring the months the engines sleep.  
Shutters lift late, if they lift at all.



No voices rise across the morning  
only the slow cooling of metal,  
and gulls pulling at frayed rope  
that no hand will haul again.  
The town still faces the tide,  
built for a fleet that doesn't leave home,  
left holding its breath for a country  
that forgot the first thing that ever fed it.

Student: Jamie Anderson

School: St. Catherine's Vocational School, Killybegs, Co. Donegal







## Identifying the Knowledge, Understanding, Skills and Values in the Learning

### KNOWLEDGE

What might students come to know?

-  How writers, speakers and creators use language choices to shape meaning
-  How structure influences a reader's, listener's or viewer's response
-  Genre conventions across literary, non-literary, digital and multimodal texts
-  Character, theme, perspective and context reveal meaning
-  How context (cultural, social, historical) influences texts and responses
-  The writing process: planning, drafting, revising and editing

### UNDERSTANDING

What might students come to understand?

-  Texts can have multiple interpretations
-  Language shapes attitudes, perspectives and meaning
-  Writers and creators influence audiences emotionally and intellectually
-  Texts can connect to wider personal, social, cultural and real-world issues
-  Meaning is shaped by audience, purpose and context
-  Writing can be used to explore identity, voice and thinking
-  Drafting and reflection can improve communication

### SKILLS

What might students learn to do?

-  Analyse language and textual features
-  Select and use evidence to support interpretation
-  Develop and organise ideas in writing
-  Express viewpoints clearly in discussion
-  Compare perspectives across texts
-  Write for different purposes, audiences and forms
-  Revise and improve writing based on feedback

### VALUES

What might students come to value?

-  Empathy
-  Respect for different people and experiences
-  Appreciation of diverse voices
-  Curiosity and inquiry
-  Appreciation of creativity and expression
-  Integrity and responsibility
-  Confidence in developing their own voice



## Exploring Junior Cycle Prescribed Film *Older Than Ireland* directed by Alex Fegan

**Older Than Ireland** directed by Alex Fegan is a documentary film included as part of the Prescribed Material for Junior Cycle English (For the student cohorts commencing Junior Cycle in 2025, 2026, and 2027 and presenting for examination in 2028, 2029, and 2030).



Image courtesy of  
IMDb

### Please note:

- The following tasks might be completed over a series of lessons.
- You may like to adapt and adjust the tasks to suit your context.
- *Older Than Ireland* covers themes which could be considered sensitive or controversial. You may wish to consult with our READY Framework to support you in your study.



Scan the QR code or click here to  
access a Getting Started with Guide  
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## Before You Read... (Teacher Guidance)

### Pre-reading Activities - Discussion Starters:

#### 1. Activate Prior Knowledge – Living History

Ask students:

- What do you know about life in Ireland 100 years ago (e.g., 1920s)?
- What might someone 100 years old have seen in their lifetime?
- Encourage brainstorming about political, social, technological and cultural change.

#### 2. Vocabulary Preview

Teach or refresh key terms

(e.g., centenarian, nostalgia, archive, memory, cultural change).

Students create a vocabulary wall or glossary.

#### 3. Anticipation Guide

Students respond to statements before watching (agree/disagree):

- “People who are older always have wisdom to share.”
- “History is only found in books.”
- “First-hand life stories help us understand the past better.”

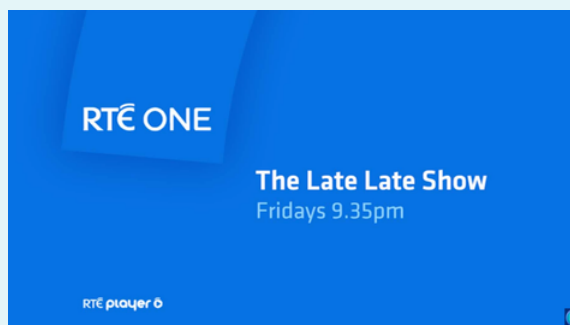
Discuss predictions.



## Extract

Click on the images to access a trailer for the documentary as well as an interview with some of the cast.

Trailer  
courtesy of  
Snackbox  
Films



Interview  
courtesy of  
RTÉ ONE

### Points to consider when exploring trailers in the classroom;

- Be clear about why you're showing the trailer or documentary.
- Identify specific learning outcomes (e.g., understanding interview technique, practicing critical thinking).
- Encourage active viewing by providing questions, note taking and pauses for clarification.
- Trailers often include complex vocabulary, historical references, or social commentary. Introduce essential terms or context so students aren't lost during viewing.
- Accessibility & Inclusivity; ensure subtitles/closed captions are available for students with hearing difficulties or who benefit from text support.

## Activities Based on Extract (Teacher Guidance)

The following may be completed in written or oral format,  
as individuals or as part of a group activity.

### 1. Exploring the Trailer (Class Viewing)

Students watch the trailer and jot down:

1. Who are the people featured?
2. What do you think the film is about?
3. Which emotions or ideas does the trailer make you feel or question?

Class Discussion Prompts

- "What do you think you will learn from the full documentary?"
- "Why might the filmmaker choose to show many different voices rather than one narrator?"

### 2. Interview Clip Analysis (Note-Taking while Viewing)

Have students note:

- One memorable quote from each centenarian.
- What topics they talk about (e.g., childhood, changes, humour).
- How they communicate: tone, gestures, humour, hesitation.

Follow-Up Questions

- "What do you learn about the person's character from how they speak?"
- "How does the interview format reveal personality differently compared to the documentary itself?"



### 3. Language & Identity - Short Written Response

Prompt:

“Choose one quote or moment from the interview clip that reveals something important about the person speaking. Explain what it reveals and why it matters to you.”

Criteria for students to include:

- Quote (or paraphrase) from the clip.
- Explanation of meaning and tone.
- Personal or cultural reflection on why it stood out.

### Reflect and Respond (Teacher Guidance)

The following questions may be based on the extract included or form part of your extended study of the documentary. Students may like to complete the activities individually or collaboratively.

#### 1. Personal Narrative Task

Ask students to write a short personal reflection about an important memory from their life.

Include:

- Sensory details.
- What the memory reveals about who you are.
- Why it matters to you.

Extension: Compare your narrative with one from the documentary.

#### 2. Theme Exploration – Identity and Change

In groups, students explore themes such as:

- What makes a life meaningful?
- How do personal stories reflect Irish culture and history?

Use prompts like:

- “What surprised you most about the centenarians’ experiences?”
- “How did Ireland itself change according to these testimonies?”

Students prepare a short presentation or poster.

#### 3. Speaking and Listening Opportunity

Debate Topic:

“Older people today have more valuable life lessons to share than younger people.”

Students prepare arguments and engage in a structured class debate.

#### 4. Connecting to Broader Context

Ask students to research and bring in a historical event mentioned by a speaker (e.g., early Irish Free State years) and explain its significance in a brief report or infographic.

#### 5. Creative Response

Students could create a “living history” timeline based on the film and their own lives, including key dates, images, quotes and commentary.





## Exploring Knowledge, Understanding, Skills and Values in Documentary Text



### KNOWLEDGE

What might students come to know?

- Documentary conventions and features
- Purpose and audience of documentary texts
- How visual, audio and spoken elements communicate meaning
- Documentary techniques (interviews, archive footage, narration, music, editing)
- How documentaries present information, perspectives and experiences
- Vocabulary for discussing and evaluating media texts



### UNDERSTANDING

What might students come to understand?

- Documentary makers make deliberate choices to shape meaning
- Media texts can influence audiences emotionally and intellectually
- Different perspectives can present different versions of reality
- A documentary is a constructed representation rather than a neutral record
- Key moments can shape the overall message of a text
- Audience responses may differ depending on experience and viewpoint



### SKILLS

What might students learn to do?

- Interpret visual, audio and spoken language
- Identify and discuss significant moments
- Analyse how techniques create effects
- Evaluate documentary choices and their impact
- Compare perspectives and viewpoints
- Select and use evidence to support interpretations
- Write analytically, reflectively and imaginatively
- Adapt writing for different audiences and purposes



### VALUES

What might students come to value?

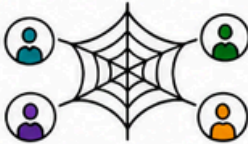
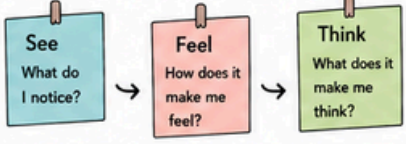
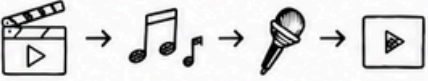
- Curiosity about people, places and experiences
- Empathy for different perspectives
- Respect for diverse voices and viewpoints
- Appreciation of storytelling as a way of sharing experience
- Critical engagement with media texts
- Confidence in expressing and defending personal viewpoints





# Older Than Ireland

## A Sample Pathway: From Learning to Writing

| KUSV (from Learning Outcomes)                                                                                          | LEARNING EXPERIENCE & TEACHING STRATEGY                                                                                                                                                                                                                                                                                        | WRITING TASK THAT EMERGES                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |
|------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>K</b> Oral history<br><b>U</b> Different perspectives<br><b>S</b> Discussion<br><b>V</b> Empathy                    | <b>1. WHOSE VOICES ARE HEARD?</b><br>Students explore who is represented in the trailer and whose voices are missing.<br><br><b>STRATEGY</b><br><b>Spider Web of Perspectives</b><br>Map connections, gaps and questions.                     | <b>MISSING VOICE MONOLOGUE – TASK</b><br>Choose someone whose story is not told in the trailer (e.g. a child, a migrant, a factory worker, a carer).<br><ul style="list-style-type: none"> <li>Write a first-person monologue of 250–350 words.</li> <li>Say who you are, where you are, and what life was like for you at the time.</li> <li>Include your hopes, worries and what you want people today to understand.</li> </ul>  |
| <b>K</b> Documentary conventions<br><b>U</b> Personal stories<br><b>S</b> Personal response<br><b>V</b> Curiosity      | <b>2. MOMENTS THAT STAY WITH US</b><br>Students choose a moment, image or quote that resonates and unpacks its meaning.<br><br><b>STRATEGY</b><br><b>Gallery Walk of Moments</b><br>See – Feel – Think – Wonder (post sticky-note reactions) | <b>REFLECTIVE SNAPSHOT – TASK</b><br>Choose one moment, image or quotation from the trailer.<br><ul style="list-style-type: none"> <li>Write a reflective piece (250–350 words) capturing the moment in detail.</li> <li>Explain why it stayed with you and what it reveals about life in Ireland then.</li> <li>Make a personal connection to this moment.</li> </ul>                                                              |
| <b>K</b> How documentaries communicate<br><b>U</b> Choices shape meaning<br><b>S</b> Analysis<br><b>V</b> Curiosity    | <b>3. HOW MEANING IS CREATED</b><br>Students investigate how music, editing, archive footage and interviews shape meaning.<br><br><b>STRATEGY</b><br><b>Soundtrack Swap</b><br>Change the music. How does the meaning change?              | <b>DIRECTOR'S COMMENTARY – TASK</b><br>Imagine you are the director of this documentary.<br><ul style="list-style-type: none"> <li>Write a director's note (250–350 words) for one key scene in the trailer.</li> <li>Explain the choices you made (music, images, interview, editing) and why.</li> <li>Describe how these choices influence the audience.</li> </ul>                                                             |
| <b>K</b> Social change in Ireland<br><b>U</b> Change and continuity<br><b>S</b> Making connections<br><b>V</b> Respect | <b>4. IRELAND THEN AND NOW</b><br>Students compare past and present experiences.<br><br><b>STRATEGY</b><br><b>Time Bridge</b><br>Build a bridge of connections between then and now.                                                        | <b>LETTER ACROSS TIME – TASK</b><br>Write a letter (250–350 words) from the perspective of a young person today.<br><ul style="list-style-type: none"> <li>Address it to someone featured in the trailer.</li> <li>Respond to their experiences and ask questions.</li> <li>Share what life is like in Ireland for you now.</li> </ul>                                                                                            |
| <b>K</b> Collective memory<br><b>U</b> Stories shape our nation<br><b>S</b> Evaluation<br><b>V</b> Responsibility      | <b>5. STORIES WORTH KEEPING</b><br>Students debate which stories are most important for future generations.<br><br><b>STRATEGY</b><br><b>Museum Curators</b><br>Design an exhibition. What makes the final cut?                            | <b>PERSUASIVE PITCH – TASK</b><br>Imagine you are pitching a story to a national museum.<br><ul style="list-style-type: none"> <li>Write a persuasive pitch (250–350 words) for one person's story from the trailer.</li> <li>Argue why it is important to preserve this story.</li> <li>Explain what audiences today can learn from it.</li> </ul>                                                                               |



## Unit of Learning - Collaborative Reflection

Use this page to talk together about the learning in an existing unit.  
Share the thinking behind the unit, reflect on the alignment between learning and writing,  
and how might this support more purposeful planning for learning and writing in our  
classrooms.

### What learning sits at the heart of this unit?

- What do we hope students will know, understand, be able to do or value?
- Why does this learning matter for these students at this point in their learning?
- What did you want students to take with them from this unit?

**In a few words, what is the key learning?**

### How does that learning happen?

- Where do students have opportunities to think, talk, question, connect, explore or make choices? How have your students, context, time and available support shaped these decisions?
- What opportunities do your students get to think, talk, question, connect and create?

**Notes:**

**What already creates strong opportunities for learning?**

**Where might students need a richer opportunity or greater support?**

### What does the writing task invite students to do?

- What aspects of the learning can students draw on or demonstrate through this writing?
- What might their different responses help us notice about their learning?

**Notes:**

**What might their writing help us notice about their learning?**

### What are we noticing together?

Use the discussion to capture insights, possibilities and questions that may be useful when planning this or another unit.



## Exploring Junior Cycle Texts

### *Mrs Robinson* by Aoife Kelleher

*Mrs Robinson* by **Aoife Kelleher** is a film included as part of the Prescribed Material for Junior Cycle English (For the student cohorts commencing Junior Cycle in 2025, 2026, and 2027 and presenting for examination in 2028, 2029, and 2030).



Image courtesy of  
**IMDB**

#### Please note:

- The following tasks might be completed over a series of lessons.
- You may like to adapt and adjust the tasks to suit your context. Please note that *Mrs Robinson* covers themes which could be
- considered sensitive or controversial. You may wish to consult with our READY Framework to support you in your study.



Scan the QR code or click here to  
access a Getting Started with Guide  
for this Text

### Before You Watch... (Teacher Guidance)

#### Pre-reading Activities - Discussion Starters:

##### 1. “What Makes a Good Leader?”

Give students a guide list of values. Possible inclusions: Courage - Honesty - empathy  
Fairness - Ambition - Intelligence - Determination - Kindness - Responsibility.

Task:

Sort them into two categories:

Most important for a leader

Less important for a leader

Invite students to discuss their reasoning with the class.

##### 2. ‘Voices of Change’ Wall

Students brainstorm people they think that have made positive change locally or globally (Greta Thunberg, Martin Luther King Jr., Malala, teachers, local volunteers, etc.).

Write them on the board and explore what kind of changes might Mary Robinson have made?





## Extract

*Mrs. Robinson is a documentary about Mary Robinson, Ireland's first female President and a global advocate for human rights and climate justice. The film traces her journey from Ballina, County Mayo, through her ground-breaking legal career, 1990 presidential victory, and UN High Commissioner for Human Rights tenure (1997–2002). Featuring archival footage, interviews, and personal reflections, it explores her leadership in The Elders, her climate activism, and the challenges she faced. Below you will find some film stills from the documentary.*



Images courtesy of IMDB



[Click here to access the trailer courtesy of Breakout Pictures](#)

## Activities Based on Extract (Teacher Guidance)

The following may be completed in written or oral format,  
as individuals or as part of a group activity.

1. Direct students to identify the type of shot used in each still (close-up, mid-shot, long shot etc. ) and guide them to explain how this shot choice highlights a particular person, detail, or moment.
2. Ask students to examine the lighting in the stills and comment on whether it draws attention to anything important within the frame, explaining the effect created.
3. Encourage students to identify the key colours or tones visible in the stills and discuss the mood or message these colour choices help to convey.





## Reflect and Respond (Teacher Guidance)

The following questions may be based on the extract included or form part of your extended study of the text. Students may like to complete the activities individually or collaboratively.

### 1. Personal Essay: “A Leader I Admire”

Prepare students to write an extended piece about a leader (local, national, international) they admire and explain why.

### 2. Profile Piece: “Who Is Mary Robinson?”

Invite students to write a short profile article for a school magazine, describing:

- Who Mary Robinson is
- Why she is significant
- What issues she cares about
- How she has made an impact

Simple structure: introduction → achievements → challenges → lasting influence.

### 3. Letter to the Next Generation

Ask students to write a letter from the perspective of Mary Robinson, offering advice to future young leaders.

They might focus on themes such as:

- justice
- human rights
- courage
- climate responsibility
- compassion

### 4. Reflective Response: “What Does Leadership Mean to Me?”

After watching the film, students could write a personal reflection explaining what they think makes a good leader, using Mary Robinson as an example or contrast.

### 5. Speech Writing: “My Vision for a Better Future”

Students imagine they are delivering a speech to an audience of their peers, inspired by Mary Robinson’s work.

Themes could include:

- equality
- climate action
- kindness in communities
- inclusion

Students should consider Purpose, Audience and Format before putting pen to paper.



## Exploring Junior Cycle Prescribed Film *The Farthest* directed by Emer Reynolds

*The Farthest* directed by Emer Reynolds is a film included as part of the Prescribed Material for Junior Cycle English (For the student cohorts commencing Junior Cycle in 2021, 2022 and 2023 and presenting for examination in 2024, 2025 and 2026).



Image courtesy of  
IMDB

### Please note:

- The following tasks might be completed over a series of lessons.
- You may like to adapt and adjust the tasks to suit your context.
- *The Farthest* covers themes which could be considered sensitive or controversial. You may wish to consult with our READY Framework to support you in your study.



Scan the QR code or click here to  
access a Getting Started with Guide  
for this Text

## Before You Read... (Teacher Guidance)

### Pre-reading Activities - Discussion Starters:

#### 1. Prediction Activity: “What Do You Think The Farthest Means?”

Write the title on the board:

The Farthest

Ask students to predict:

- What could be the farthest?
- How far is “far” in space terms?
- Why would NASA want to send something that far?

#### 2. Think–Pair–Share: Why Explore?

Prompt:

“Why do humans explore? What drives us to go farther into space?”

Ask students to think individually, then discuss with a partner, and finally share with the class.



## Extract

**[Click here to access a trailer to the documentary \*The Farthest\*](#)**



### **Points to consider when exploring trailers in the classroom;**

- Be clear about why you're showing the trailer or documentary.
- Identify specific learning outcomes (e.g., understanding space exploration, analyzing film techniques, practicing critical thinking).
- Encourage active viewing by providing questions, note taking and pauses for clarification.
- Trailers often include complex vocabulary, historical references, or scientific concepts. Introduce essential terms or context so students aren't lost during viewing.
- Accessibility & Inclusivity; ensure subtitles/closed captions are available for students with hearing difficulties or who benefit from text support.

## **Activities Based on Extract (Teacher Guidance)**

The following may be completed in written or oral format,  
as individuals or as part of a group activity.

### **1. Spot & Infer: Key Ideas from the Trailer**

- Ask students to make two columns in their copy: What I see/hear and What I think that means.
- Students note visuals or phrases from the trailer (e.g. rocket launches, a “Golden Record,” images of planets, mention of interstellar space, music, solemn narration).
- Then they infer what those mean for the film's themes (e.g. exploration, human legacy, science vs humanity, scale of the universe).
- Afterwards, you can share and discuss interpretations as a class.

### **2. Film Form & Techniques**

Direct students to listen for how sound creates atmosphere. Highlight:

- How music builds excitement, awe, or tension.
- How narration guides interpretation and gives context.
- How sound effects (e.g., launches, hums, static) reinforce realism or emotion.
- Encourage them to think about how sound influences mood and expectations.



## Reflect and Respond (Teacher Guidance)

The following questions may be based on the extract included or form part of your extended study of the text. Students may like to complete the activities individually or collaboratively.

### 1. “A Message to the Universe”

Invite students to write the message they would send into deep space, inspired by the Golden Record.

Options:

- A letter to an unknown civilisation
- A poem representing humanity
- A short monologue from Earth to the stars

### 2. Feature Article: “The Story of Voyager”

Work with your students to produce a magazine-style article using:

- Engaging headlines
- Subheadings
- Interviews (real or imagined)
- Factual storytelling
- Emotional appeal

### 3. “My Message to Space” – Personal Letter

Prepare students to write a letter addressed to whoever might find the Voyager probe in the distant future.

They can include:

- Who they are
- What life on Earth is like
- What they hope the reader understands about humanity

### 4. Diary Entry

Students imagine they are a young scientist or engineer working on the mission in the 1970s.

Their diary entry might describe:

- Preparing the spacecraft
- The launch day
- Their hopes and worries
- Why the mission matters to them





## Authors Donal Ryan & Matthew Brennan explore 'The Writing Process'

| Ideas Explored                          | Brief Description                                                                   | Possible Strategies                                                                                                    | How this might work in the classroom                                                                                                                                        |
|-----------------------------------------|-------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Just Write</b>                       | Begin writing without overthinking. Writing can help ideas emerge                   | <b>Six Word Story</b><br><b>The Glimmers 24</b><br><b>List Poem</b>                                                    | Give students a small, manageable starting point and a short period to write. The emphasis is on getting something onto the page rather than producing a polished response. |
| <b>Draft Zero</b>                       | Get the idea or story down first; shape it afterwards.                              | <b>Writing through Images</b><br><b>Memory Trigger</b><br><b>The Point of Change</b>                                   | Use an image, memory or significant moment to generate an initial piece of writing. Students can return to this material later to select, develop and reshape it.           |
| <b>Write Your Way into Character</b>    | Writing in role can help students discover character, motivation and relationships. | <b>Group Story from Dialogue,</b><br><b>Questions Only Scene</b><br><b>Dining Dialogue</b><br><b>The Gift</b>          | Put characters into a situation and allow students to discover what happens through the interaction rather than deciding everything beforehand.                             |
| <b>Find the Voice through Dialogue</b>  | Experiment with dialogue to discover how a character sounds and thinks.             | <b>Alphabet Improv Dialogue</b><br><b>Dialogue Only Scene</b><br><b>Questions Only Scene</b><br><b>Dining Dialogue</b> | Use short dialogue constraints to encourage students to experiment with voice, tone, subtext and relationships between characters.                                          |
| <b>Draw from Experience</b>             | Memories, observations and sensory experiences provide material for writing.        | <b>Memory Trigger</b><br><b>Memory Recipe</b><br><b>Feeding the Senses</b><br><b>The Point of Change</b>               | Begin with a smell, sound, object, place or memory. Students use sensory detail to develop the experience into poetry or prose.                                             |
| <b>Experiment with Form</b>             | Different forms can provide different ways into an idea.                            | <b>Found Poem</b><br><b>Voice Poem</b><br><b>Rhyming Couplets Story</b><br><b>List Poem,</b><br><b>Snapshot Poem</b>   | Take an idea or stimulus and explore what happens when it is expressed as poetry, prose, dialogue or another form.                                                          |
| <b>Give Permission to Be Unfinished</b> | Early writing is exploratory; it does not need to be polished.                      | <b>Six Word Story</b><br><b>The Glimmers 24</b><br><b>Writing through Images</b><br><b>Snapshot Poem</b>               | Use short writing experiences as starting points rather than finished products. Students can keep, abandon, combine or develop what emerges.                                |
| <b>Share with a Trusted Reader</b>      | Writers benefit from hearing how another reader experiences their work.             | <b>Group Story from Dialogue</b><br><b>Dialogue Only Scene</b><br><b>Voice Poem</b>                                    | Students share or perform writing with a partner/group and listen to what the reader notices before deciding what they might change.                                        |
| <b>Rewrite and Refine</b>               | Writing develops through revisiting and making deliberate choices.                  | <b>Five-Object Description</b><br><b>Metaphor Stretch</b><br><b>Feeding the Senses</b><br><b>Weather Mirrors Mood</b>  | Return to an existing piece with a particular lens: strengthen sensory detail, develop a metaphor, change the mood or make description more precise.                        |



## Exploring Rich Writing Opportunities

Please Note:

The following questions may be included or form part of your study for any text.

Students may like to complete the activities individually or collaboratively.

### 1. Reimagining Perspective

Writers often leave certain voices unheard or overlooked. Invite students to choose a key moment from a studied text where a character, group, or perspective is marginalised, ignored, or misunderstood. Reimagine this moment through that lens. Students may choose any suitable form or structure for their response.

### 2. Podcast Episode - “Conflict Beneath the Surface”

Encourage students to produce a scripted podcast episode exploring a central conflict from a studied text. The response should examine how conflict shapes character, influences decisions, and drives tension throughout the text. Through narration, discussion, interviews, or reflective commentary, the podcast should demonstrate strong awareness of voice, atmosphere, perspective, and audience engagement while moving beyond simple retelling of events.

### 3. Spoken Word

Prompt students to compose a spoken word piece inspired by a central theme from a studied text. The response should explore how the theme is presented through rhythm, repetition, imagery, and expressive language while demonstrating strong awareness of voice, atmosphere, perspective, and audience engagement.

### 4. Social Media Campaign

Guide students to develop a social media campaign inspired by the perspective or message presented in a studied text. The response should include a series of posts, captions, slogans, or campaign ideas that demonstrate awareness of audience, purpose, and voice while connecting ideas from the text to a contemporary audience.

### 5. Visual Storytelling Concept

Engage students to showcase a visual storytelling concept inspired by the setting or imagery of a studied text. The response may include scene descriptions, symbolic imagery, captions, or storyboard ideas showing how meaning and atmosphere could be communicated visually.

### 6. Museum Exhibition

Invite students to design a museum exhibition concept inspired by symbolism or imagery from a studied text. The response should include exhibit descriptions, artefact choices, quotations, visual ideas, and explanations showing how meaning would be communicated to an audience.



## **7. Radio Drama**

Direct students to explore a radio drama script inspired by the atmosphere or mood of a studied text. Through dialogue, pauses, sound effects, and atmosphere, the response should create emotional impact and engage listeners.

## **8. Magazine Feature**

Ask students to develop a magazine feature inspired by a central character from a studied text. The response may include headlines, interviews, articles, or opinion pieces that explore the character's motivations, experiences, or influence within the text.

## **9. Dramatic Monologue**

Encourage students to compose a dramatic monologue inspired by a turning point in a studied text. The response should reveal character, emotion, and perspective through expressive and reflective language.

## **10. Hot Seat Interview**

Ask students to produce a scripted hot seat interview where a character responds to challenging questions about a significant relationship from a studied text. The response should reveal emotional complexity, perspective, and character development through authentic voice.

## **11. Character Roundtable**

Students may be invited to develop a scripted roundtable discussion where characters from a studied text discuss their relationships with one another. The response could reveal differing perspectives, tensions, emotions, and misunderstandings through authentic spoken interaction.

## **12. Documentary Voiceover**

Teachers may wish to invite students to compose a documentary style voiceover exploring relationships within a studied text. The response could combine narration, reflection, atmosphere, and commentary to shape audience understanding of characters and their connections.



## Feedback Approaches

| Feedback Approach                   | What It Looks Like                                                                               | Teacher Prompt                                                     | Student Action                                           |
|-------------------------------------|--------------------------------------------------------------------------------------------------|--------------------------------------------------------------------|----------------------------------------------------------|
| <b>Live Feedback During Writing</b> | Teacher circulates while students are drafting and gives brief verbal feedback.                  | <i>"Show me the sentence you are most proud of."</i>               | Improve one section immediately before continuing.       |
| <b>Feedback Stations</b>            | Students visit stations focused on one aspect of writing (ideas, structure, evidence, language). | <i>"Today, choose the station that will help your draft most."</i> | Revise one specific aspect of writing before submission. |
| <b>Feedback Codes / Symbols</b>     | Teacher uses agreed symbols rather than lengthy comments.                                        | <i>? = clarify, E = add evidence, P = punctuation</i>              | Interpret codes and make corrections independently.      |
| <b>Verbal or Audio Feedback</b>     | Short spoken feedback given in person or through digital tools.                                  | <i>"Your strongest idea is... Your next step is..."</i>            | Listen and identify one improvement target.              |
| <b>Modelled Revision</b>            | Teacher demonstrates improving a piece of writing in real time.                                  | <i>"Watch how I strengthen this paragraph."</i>                    | Apply the same revision move to own writing.             |
| <b>Digital Feedback Tools</b>       | Comments, voice notes or collaborative feedback through digital platforms.                       | <i>"Respond to the comment and make the change."</i>               | Revise and reply to feedback.                            |





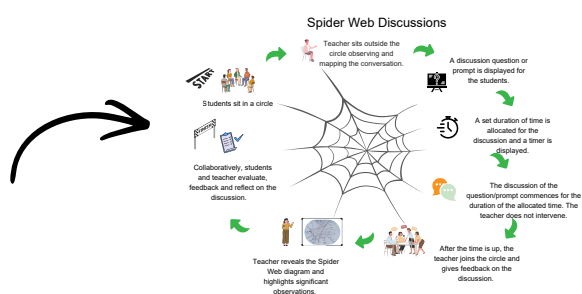
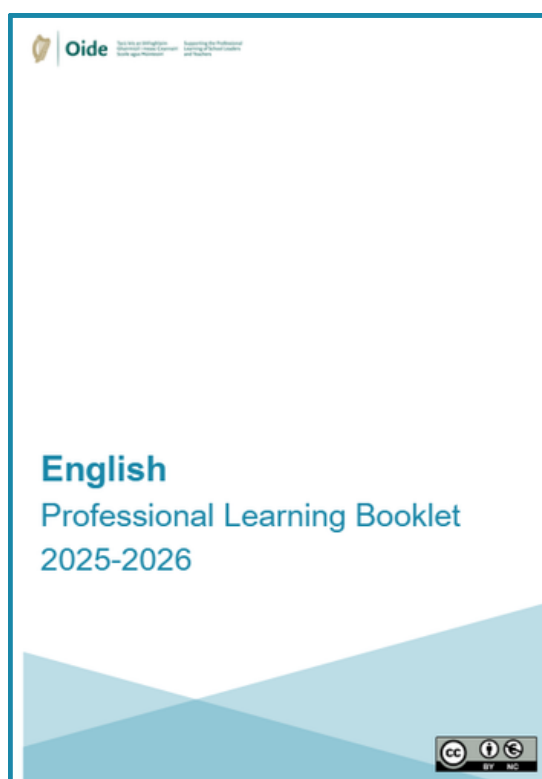
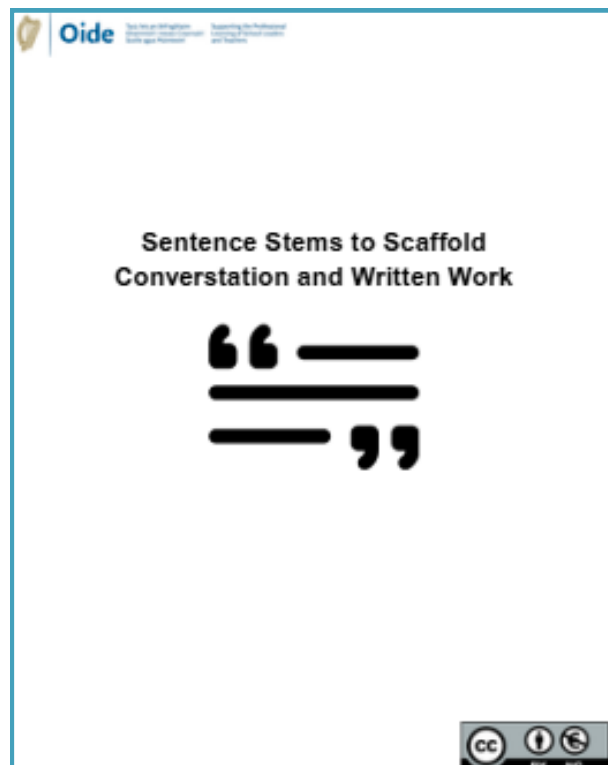
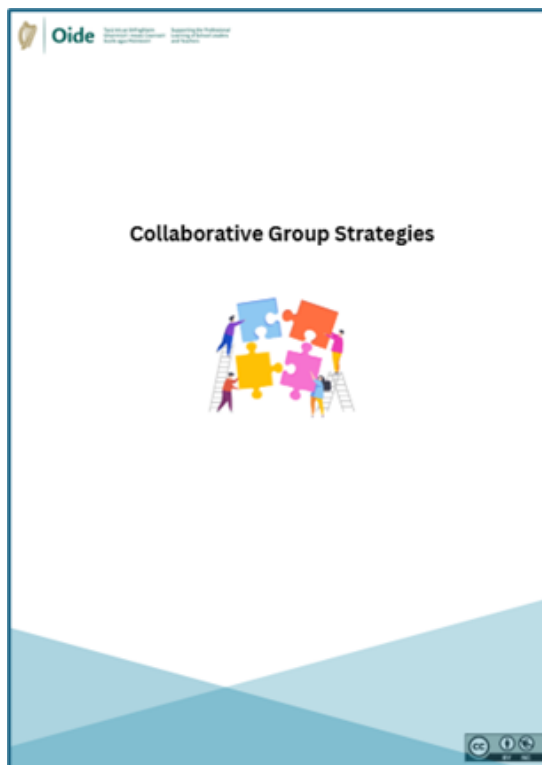
# **Session 2:**

## Developing Students' Oracy through Planning, Practice and Assessment

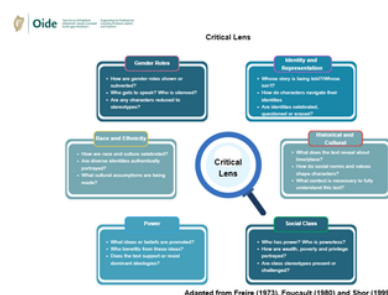


## Additional Supports

Click the images below to access additional supports.



Strategies such as Spiderweb from last year can be found in this booklet.





# SMALL THINGS LIKE THESE: TOP TRUMPS

Discuss • Justify • Evaluate



## MAIN TASK

In conversation with your partner, give each character a 1–5 rating (1 = low, 5 = high) for the characteristics below.

Use the success criteria to guide your discussions.



## EXTENSION TASK

Think of your own characteristic to measure (at the bottom of each card) and give each character a 1–5 rating for it.



## SUCCESS CRITERIA

- ✓ Refer to key moment(s)
- ✓ Make use of a quotation
- ✓ Reference chapter number
- ✓ Refer to context



## CHALLENGE

How does your topic of discussion influence the GV (General Vision and Viewpoint) and VP (Viewpoint)?

### ★ BILL FURLONG ★



Rating Key: ○ 1 ○ 2 ○ 3 ○ 4 ○ 5

|             |   |   |   |   |   |
|-------------|---|---|---|---|---|
| Selfishness | ○ | ○ | ○ | ○ | ○ |
| Empathy     | ○ | ○ | ○ | ○ | ○ |
| Power       | ○ | ○ | ○ | ○ | ○ |
| Courage     | ○ | ○ | ○ | ○ | ○ |
| Honesty     | ○ | ○ | ○ | ○ | ○ |
| Happiness   | ○ | ○ | ○ | ○ | ○ |

BONUS CHARACTERISTIC:

### ★ EILEEN ★



Rating Key: ○ 1 ○ 2 ○ 3 ○ 4 ○ 5

|             |   |   |   |   |   |
|-------------|---|---|---|---|---|
| Selfishness | ○ | ○ | ○ | ○ | ○ |
| Empathy     | ○ | ○ | ○ | ○ | ○ |
| Power       | ○ | ○ | ○ | ○ | ○ |
| Courage     | ○ | ○ | ○ | ○ | ○ |
| Honesty     | ○ | ○ | ○ | ○ | ○ |
| Happiness   | ○ | ○ | ○ | ○ | ○ |

BONUS CHARACTERISTIC:

### ★ SARAH REDMOND ★



Rating Key: ○ 1 ○ 2 ○ 3 ○ 4 ○ 5

|             |   |   |   |   |   |
|-------------|---|---|---|---|---|
| Selfishness | ○ | ○ | ○ | ○ | ○ |
| Empathy     | ○ | ○ | ○ | ○ | ○ |
| Power       | ○ | ○ | ○ | ○ | ○ |
| Courage     | ○ | ○ | ○ | ○ | ○ |
| Honesty     | ○ | ○ | ○ | ○ | ○ |
| Happiness   | ○ | ○ | ○ | ○ | ○ |

BONUS CHARACTERISTIC:

### ★ MOTHER SUPERIOR ★



Rating Key: ○ 1 ○ 2 ○ 3 ○ 4 ○ 5

|             |   |   |   |   |   |
|-------------|---|---|---|---|---|
| Selfishness | ○ | ○ | ○ | ○ | ○ |
| Empathy     | ○ | ○ | ○ | ○ | ○ |
| Power       | ○ | ○ | ○ | ○ | ○ |
| Courage     | ○ | ○ | ○ | ○ | ○ |
| Honesty     | ○ | ○ | ○ | ○ | ○ |
| Happiness   | ○ | ○ | ○ | ○ | ○ |

BONUS CHARACTERISTIC:

### ★ MRS KEHOE ★



Rating Key: ○ 1 ○ 2 ○ 3 ○ 4 ○ 5

|             |   |   |   |   |   |
|-------------|---|---|---|---|---|
| Selfishness | ○ | ○ | ○ | ○ | ○ |
| Empathy     | ○ | ○ | ○ | ○ | ○ |
| Power       | ○ | ○ | ○ | ○ | ○ |
| Courage     | ○ | ○ | ○ | ○ | ○ |
| Honesty     | ○ | ○ | ○ | ○ | ○ |
| Happiness   | ○ | ○ | ○ | ○ | ○ |

BONUS CHARACTERISTIC:

### ★ MRS WILSON ★



Rating Key: ○ 1 ○ 2 ○ 3 ○ 4 ○ 5

|             |   |   |   |   |   |
|-------------|---|---|---|---|---|
| Selfishness | ○ | ○ | ○ | ○ | ○ |
| Empathy     | ○ | ○ | ○ | ○ | ○ |
| Power       | ○ | ○ | ○ | ○ | ○ |
| Courage     | ○ | ○ | ○ | ○ | ○ |
| Honesty     | ○ | ○ | ○ | ○ | ○ |
| Happiness   | ○ | ○ | ○ | ○ | ○ |

BONUS CHARACTERISTIC:



## CHARACTER REFLECTION

Highest Empathy: \_\_\_\_\_

Lowest Honesty: \_\_\_\_\_

Most Powerful Character: \_\_\_\_\_

Most Courageous Character: \_\_\_\_\_



## DISCUSSION REFLECTION

- 1 Which rating caused the most debate? \_\_\_\_\_
- 2 Which character changed your opinion the most? \_\_\_\_\_
- 3 Which quotation was most useful in supporting your argument? \_\_\_\_\_
- 4 How did considering context influence your ratings? \_\_\_\_\_





# TOP TRUMPS

Discuss • Justify • Evaluate



## MAIN TASK

In conversation with your partner, give each character a 1–5 rating (1 = low, 5 = high) for the characteristics below.

Use the success criteria to guide your discussions.



## EXTENSION TASK

Think of your own characteristic to measure (at the bottom of each card) and give each character a 1–5 rating for it.



## SUCCESS CRITERIA

- ✓ Refer to key moment(s)
- ✓ Make use of a quotation
- ✓ Reference chapter number
- ✓ Refer to context



## CHALLENGE

How does your topic of discussion influence your interpretation of the text?

★ \_\_\_\_\_ ★

Rating Key: ○ 1 ○ 2 ○ 3 ○ 4 ○ 5

|             |   |   |   |   |   |
|-------------|---|---|---|---|---|
| Selfishness | ○ | ○ | ○ | ○ | ○ |
| Empathy     | ○ | ○ | ○ | ○ | ○ |
| Power       | ○ | ○ | ○ | ○ | ○ |
| Courage     | ○ | ○ | ○ | ○ | ○ |
| Honesty     | ○ | ○ | ○ | ○ | ○ |
| Happiness   | ○ | ○ | ○ | ○ | ○ |

BONUS CHARACTERISTIC:  
\_\_\_\_\_

★ \_\_\_\_\_ ★

Rating Key: ○ 1 ○ 2 ○ 3 ○ 4 ○ 5

|             |   |   |   |   |   |
|-------------|---|---|---|---|---|
| Selfishness | ○ | ○ | ○ | ○ | ○ |
| Empathy     | ○ | ○ | ○ | ○ | ○ |
| Power       | ○ | ○ | ○ | ○ | ○ |
| Courage     | ○ | ○ | ○ | ○ | ○ |
| Honesty     | ○ | ○ | ○ | ○ | ○ |
| Happiness   | ○ | ○ | ○ | ○ | ○ |

BONUS CHARACTERISTIC:  
\_\_\_\_\_

★ \_\_\_\_\_ ★

Rating Key: ○ 1 ○ 2 ○ 3 ○ 4 ○ 5

|             |   |   |   |   |   |
|-------------|---|---|---|---|---|
| Selfishness | ○ | ○ | ○ | ○ | ○ |
| Empathy     | ○ | ○ | ○ | ○ | ○ |
| Power       | ○ | ○ | ○ | ○ | ○ |
| Courage     | ○ | ○ | ○ | ○ | ○ |
| Honesty     | ○ | ○ | ○ | ○ | ○ |
| Happiness   | ○ | ○ | ○ | ○ | ○ |

BONUS CHARACTERISTIC:  
\_\_\_\_\_

★ \_\_\_\_\_ ★

Rating Key: ○ 1 ○ 2 ○ 3 ○ 4 ○ 5

|             |   |   |   |   |   |
|-------------|---|---|---|---|---|
| Selfishness | ○ | ○ | ○ | ○ | ○ |
| Empathy     | ○ | ○ | ○ | ○ | ○ |
| Power       | ○ | ○ | ○ | ○ | ○ |
| Courage     | ○ | ○ | ○ | ○ | ○ |
| Honesty     | ○ | ○ | ○ | ○ | ○ |
| Happiness   | ○ | ○ | ○ | ○ | ○ |

BONUS CHARACTERISTIC:  
\_\_\_\_\_

★ \_\_\_\_\_ ★

Rating Key: ○ 1 ○ 2 ○ 3 ○ 4 ○ 5

|             |   |   |   |   |   |
|-------------|---|---|---|---|---|
| Selfishness | ○ | ○ | ○ | ○ | ○ |
| Empathy     | ○ | ○ | ○ | ○ | ○ |
| Power       | ○ | ○ | ○ | ○ | ○ |
| Courage     | ○ | ○ | ○ | ○ | ○ |
| Honesty     | ○ | ○ | ○ | ○ | ○ |
| Happiness   | ○ | ○ | ○ | ○ | ○ |

BONUS CHARACTERISTIC:  
\_\_\_\_\_

★ \_\_\_\_\_ ★

Rating Key: ○ 1 ○ 2 ○ 3 ○ 4 ○ 5

|             |   |   |   |   |   |
|-------------|---|---|---|---|---|
| Selfishness | ○ | ○ | ○ | ○ | ○ |
| Empathy     | ○ | ○ | ○ | ○ | ○ |
| Power       | ○ | ○ | ○ | ○ | ○ |
| Courage     | ○ | ○ | ○ | ○ | ○ |
| Honesty     | ○ | ○ | ○ | ○ | ○ |
| Happiness   | ○ | ○ | ○ | ○ | ○ |

BONUS CHARACTERISTIC:  
\_\_\_\_\_



## CHARACTER REFLECTION

Highest Empathy: \_\_\_\_\_

Lowest Honesty: \_\_\_\_\_

Most Powerful Character: \_\_\_\_\_

Most Courageous Character: \_\_\_\_\_



## DISCUSSION REFLECTION

- 1 Which rating caused the most debate? \_\_\_\_\_
- 2 Which character changed your opinion the most? \_\_\_\_\_
- 3 Which quotation was most useful in supporting your argument? \_\_\_\_\_
- 4 How did considering context influence your ratings? \_\_\_\_\_



## Exploring Senior Cycle Texts

### *Children of Men*

#### Directed by Alfonso Cuarón

*Children of Men*, directed by Alfonso Cuarón, is a film included as part of the Prescribed Material for the Leaving Certificate English Examination in 2028. It may be used as part of the Comparative Study at Ordinary Level or Higher Level.



Image courtesy of IMDB

#### Please note:

- The following tasks might be completed over a series of lessons.
- You may like to adapt and adjust the tasks to suit your context.
- Please note that *Children of Men* covers themes which could be considered sensitive or controversial. You may wish to consult with our READY Framework to support you in your study.



Scan the QR code or click here to  
access a Getting Started with Guide  
for this Text

### Before You Watch... (Teacher Guidance)

These activities support students in activating prior knowledge, exploring cultural context, and making predictions prior to viewing *Children of Men*.

Adapt as appropriate for your class context.

#### 1. Exploring Context and Expectations

You may wish to use a Think–Pair–Share structure to prompt discussion on students' existing knowledge of dystopian fiction and imagined future societies.

Encourage students to consider what might happen if a major global crisis affected the survival of humanity, such as environmental collapse, war, or a sudden inability to have children.

Discussion may also explore:

- how governments might respond to social breakdown or mass migration
- the ways fear and uncertainty can influence people's behaviour
- the importance of hope, responsibility, and moral choice during times of crisis

You might invite students to reflect on real-world issues such as refugees, inequality, or political instability, while emphasising sensitivity and respect in discussion.

#### 2. Making Predictions

Invite students to predict the type of story suggested by the film's title and dystopian premise. Students may compose a short paragraph outlining their expectations in relation to tone, themes, character journeys, or key conflicts before viewing.

They could be prompted to consider questions such as:

- Will the film present the future as entirely bleak, or will there be signs of hope?
- What kinds of challenges might the central characters face?
- How might the idea of "children" function symbolically in the narrative?





## Activities Based on Film Still and Clip (Teacher Guidance)

The following may be completed in written or oral format,  
as individuals or as part of a group activity.

### 1. Lighting and Colour Analysis

Have students examine the use of lighting and colour in the provided stills. Ask them to discuss with a partner how the muted tones, shadows, and bleak urban settings contribute to the mood and tone of the film. Encourage consideration of how visual darkness, crowding, or visual disorder may suggest tension, fear, or social breakdown. Students should make brief notes on their observations.

### 2. Cinematography and Mise-en-scène

Guide students to analyse each still by focusing on cinematography (camera angle, framing, lighting) and mise-en-scène (characters, expressions, costumes, props, setting). Ask them to consider how these elements communicate themes such as control, vulnerability, conflict, or survival. Students should identify the image they believe conveys these ideas most effectively and justify their choice.

### 3. Film Clip Study

Direct students to watch the film clip [linked here](#). Ask them to examine how the filmmaker uses cinematography, sound, character actions, dialogue, and mise-en-scène to create tension and emotional impact. Instruct students to select one or two specific moments from the clip and explain why these moments are particularly powerful or engaging for the audience.





## Reflect and Respond (Teacher Guidance)

The following questions may be based on the extract included or form part of your extended study of the film. Students may like to complete the activities individually or collaboratively.

### 1. Personal Essay

Instruct students to write a personal response to *Children of Men*. Ask them to describe their thoughts and feelings about the world of the film, the central characters, and its exploration of hope, fear, or survival. Students should explain how the film prompted them to reflect on issues such as responsibility, human resilience, or the value of new life. Direct them to support their ideas with specific examples from the film.

### 2. Speech

Guide students to write a speech for their classmates on the topic:

*“In times of crisis, individuals can lose hope or find new reasons to believe in the future.”*

Students should craft a clear and engaging speech exploring this idea, drawing on moments, characters, or themes from the film where appropriate.

### 3. Creative Writing – Diary Entry

Ask students to imagine they are Theo, Kee, or another character in the film. Instruct them to write a diary entry describing a significant moment of tension or change, focusing on the character's inner thoughts, emotions, and reflections. Encourage students to write in a voice and tone that realistically matches their chosen character and situation.

### 4. Perspective Shift

Organise students into groups and direct them to rewrite a key scene from the point of view of a minor character, such as a refugee, a soldier, or an onlooker in the city. Ask them to explore what this character might notice, fear, or hope for that the main characters do not. Students may storyboard their ideas or write a short script and perform the reimagined scene.

### 5. Newspaper Project – Reporting from the Island

Instruct students to imagine they are journalists reporting on a major event from the film, such as the discovery of a pregnant woman or unrest in the streets. Have them create a front-page article that includes:

- a compelling headline
- a lead paragraph summarising the event
- a detailed body text explaining the situation
- quotes or imagined interviews
- clear background context for readers
- formal yet engaging newspaper-style language

Ask students to present their front page to the class and explain the editorial choices they made.





# ARC: Articulate-Respond-Clarify



**Rationale:** The ARC framework is designed to support the development of purposeful talk by guiding students not only to speak, but to speak thoughtfully, listen actively and engage critically with the ideas of others. By doing so, students learn how to express ideas clearly, respond constructively to others, and how to evaluate or refine their thinking through talking.



## Articulate

- Present a clear interpretation/response
- Explain reason/logic behind response
- Provide evidence
- Use vocabulary relevant to the topic/writing



## Respond

- Development of dialogic talk by building on a viewpoint/argument of challenging it



## Clarify

- Embed peer assessment and metacognition



## Method

- 1 The teacher provides students with three prompts related to a topic (i.e. a poem, a short story, a chapter of a text, key scene etc.) in class. Students can prepare their responses (how they will articulate) to the prompts prior to their next class
- 2 At the beginning of the next lesson, the teacher divides the class into groups of three
- 3 In their groups of three, each student will take on a specific role for the first prompt
  - Student A will begin by providing their responses to or interpretation of the prompt and provide their reasoning for it.
  - Once Student A has concluded their response, Student B begins and can either build on the argument or challenge it. They should provide clear reasoning and evidence in doing so to avoid cumulative talk, i.e. simple agreement
  - Student C listens to both contributions and carefully provides feedback on the quality of the discussion with the aid of provided indicators
- 4 Once completed, the students switch roles for the second and third prompt, ensuring that each is provided with the opportunity to Articulate, Respond and Clarify





# ARC - Student Guide

## Why are we doing this?

- The ARC framework helps you to develop your oracy skills so that you become better able to communicate your ideas, as well as being able to engage in critical conversation to build on ideas or offer differing views.

## It helps you learn how to:

- Express your ideas carefully
- Listen carefully to others
- Build on or challenge ideas respectfully
- Think about the quality of your discussion
- Good discussion helps everyone understand the topic more deeply

## Preparation:

- Your teacher will give you three prompts. These may be about the text you are studying e.g. a poem, a chapter, a scene, or a theme etc.
- Before class:
  - Think about each prompt
  - Prepare your main idea
  - Think of reasons and evidence from the text to support your view



## Discussions using ARC:

- For each prompt, each student has one role

|                                                                                                     |                                                                                                                                                                                                                                                                                             |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |
|-----------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|  <b>Articulate</b> | <b>What you do</b> <ul style="list-style-type: none"> <li>State your ideas clearly</li> <li>Explain the reason as to why you think this</li> <li>What evidence is there to support your ideas</li> <li>Use appropriate language and terms suitable for the topic being discussed</li> </ul> | <b>Examples of sentence starters you may wish to use:</b> <ul style="list-style-type: none"> <li>I think the writer shows...</li> <li>My interpretation is that...</li> <li>One reason for this is...</li> <li>This is shown in the line/scene where...</li> <li>This suggests that...</li> <li>The writer uses ____ to show...</li> </ul>                                                                                                                                                                                                                                    |
|  <b>Respond</b>   | <b>What you do</b> <ul style="list-style-type: none"> <li>Do you agree with the ideas shared?</li> <li>Explain your reasoning as to why/why not.</li> <li>What evidence can you provide that either builds on or offers a different view than that shared previously?</li> </ul>            | <b>Examples of sentence starters you may wish to use:</b> <p><b>Building on an idea</b></p> <ul style="list-style-type: none"> <li>I agree with that idea because...</li> <li>To add to that point...</li> <li>Another way to interpret this might be...</li> <li>This could also suggest that...</li> </ul> <p><b>Challenging an idea:</b></p> <ul style="list-style-type: none"> <li>I see your point, but I think...</li> <li>Another way to interpret this might be...</li> <li>I'm not sure I fully agree because...</li> <li>However, the text also shows...</li> </ul> |
|  <b>Clarify</b>   | <b>What you do</b> <ul style="list-style-type: none"> <li>Did the speaker explain their clearly?</li> <li>Did they provide reasons?</li> <li>Were the speaker's viewpoints backed up with evidence?</li> <li>Did the response build on or challenge the idea properly?</li> </ul>           | <b>Examples of sentence starters you may wish to use:</b> <p><b>Example of sentence starters for feedback that you could use.</b></p> <ul style="list-style-type: none"> <li>The idea was clear because...</li> <li>The evidence used was effective because...</li> <li>The response built on the idea by...</li> <li>The response challenged the idea by...</li> <li>One way the discussion could improve is...</li> <li>Next time, you could...</li> </ul>                                                                                                                  |





## ARC Dialogue Strategy: Assessment Rubric

Please tick the question below that best aligns with what you have observed. You may also add a reflection on what the student did well on and an area they may like to develop.

Student Name: \_\_\_\_\_

| Criteria                    | Strong                                                                                          | Developing                                                                            | Next Step                                                                             |
|-----------------------------|-------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|
| Expresses Idea Clearly      | Did the speaker clearly state their ideas or interpretation? <input type="checkbox"/>           | Is the idea mentioned but not fully clear? <input type="checkbox"/>                   | Could the speaker explain their idea more clearly? <input type="checkbox"/>           |
| Clarifying Comments:        |                                                                                                 |                                                                                       |                                                                                       |
| Uses Evidence From The Text | Did the speaker refer to a quotation, moment, or detail from the text? <input type="checkbox"/> | Did they mention the text but without a clear example? <input type="checkbox"/>       | Could they add a quotation or specific detail from the text? <input type="checkbox"/> |
| Clarifying Comments:        |                                                                                                 |                                                                                       |                                                                                       |
| Explains Thinking           | Did the speaker explain how their evidence supports their idea? <input type="checkbox"/>        | Is there some explanation but it is brief? <input type="checkbox"/>                   | Could they explain their thinking in more detail? <input type="checkbox"/>            |
| Clarifying Comments:        |                                                                                                 |                                                                                       |                                                                                       |
| Listening and Responding    | Did the speaker respond to or build on what their partner said? <input type="checkbox"/>        | Did they acknowledge their partner but not develop the idea? <input type="checkbox"/> | Could they engage more directly with their partner's ideas? <input type="checkbox"/>  |
| Clarifying Comments:        |                                                                                                 |                                                                                       |                                                                                       |
| Academic Vocabulary         | Did the speaker use literary terms (e.g. imagery, tone, symbolism)? <input type="checkbox"/>    | Did they use some subject language? <input type="checkbox"/>                          | Could they add more literary terms to explain their ideas? <input type="checkbox"/>   |
| Clarifying Comments:        |                                                                                                 |                                                                                       |                                                                                       |



## Exploring Junior Cycle Prescribed Drama *Once Upon A Bridge* by Sonya Kelly

**Once Upon A Bridge** by Sonya Kelly is a drama included as part of the Prescribed Material for Junior Cycle English (For the student cohorts commencing Junior Cycle in 2025, 2026, and 2027 and presenting for examination in 2028, 2029, and 2030)



Image courtesy of  
Methuen Drama



Scan the QR code or click here to  
access a Getting Started with Guide  
for this Text

### Please note:

- The following tasks might be completed over a series of lessons.
- You may like to adapt and adjust the tasks to suit your context.
- *Once Upon A Bridge* covers themes which could be considered sensitive or controversial. You may wish to consult with our READY Framework to support you in your study.

### Before You Read... (Teacher Guidance)

#### Pre-reading Activities - Discussion Starters:

#### 1. Warm-Up Discussion: Split-Second Moments

Guide students in thinking about moments that change quickly, such as near-misses, chances, or unexpected encounters.

Use a think-pair-share or mind map to explore questions like:

- How can a single moment alter someone's day?
- Have you ever witnessed something surprising in public?
- Why do we remember small moments so vividly?

Encourage students to reflect on how ordinary life can shift suddenly, preparing them for the play's central incident.

#### 2. Title Prediction

Write the title on the board: *Once Upon a Bridge*.

Ask pupils to predict:

- What does the phrase "Once Upon" usually signal in stories?
- What might have happened on a bridge?
- Who might be involved in the story?
- Does the title suggest something dramatic, magical, or ordinary?

Invite pupils to jot down predictions in their copybooks and share ideas.

#### 3. Exploring Perspective

Explain that the play tells a story from three different viewpoints.

Ask pupils to consider:

- Why might a playwright want to show the same moment from different perspectives?
- How can people understand the same event differently?
- What kinds of misunderstandings or assumptions arise when we only see one side of a story?

In pairs, pupils can create a short list of everyday situations where people might interpret events in different ways.



## Extract

The following extract includes reference to two of the three characters from the one act play  
'One Upon A Bridge' by Sonya Kelly

A MAN

I'm on the tube to work that morning,  
And the passenger opposite's reading a paper  
Massive picture splashed across the front,  
So I lean in to read the headline underneath...

*He reads to himself...*

THE BUS DRIVER

They've been looking for this jogger for several months now  
But still no one was charged,  
And now the police would like to start a media campaign -

A MAN

*Woman's Life Saved by London Bus Driver...*

THE BUS DRIVER

And can they use my name.  
To be honest,  
I wasn't sure if I wanted the attention.

A MAN

*After being pushed into the path of his vehicle on Putney Bridge  
By Passing Jogger on the 5th of May...*

*The cogs turn... slowly.*

Putney Bridge...

Fifth of May...

Was I there that day...?

THE BUS DRIVER

I'm quite a private person actually.  
I don't like any fuss.

A MAN

So I glance up at the image,  
See if I might know him...

*His face drops like a hot pie.*

No way...

That's not me.

It couldn't be...

And yet...

THE BUS DRIVER

Still I felt obliged to help.

A MAN

I get off the Tube at Piccadilly Circus.  
Fall up the steps  
Breathe in the morning air,  
Thinking someone's playing a trick on me,  
This is a joke,  
A scam,  
This isn't fair.  
Then wham!  
There I am -  
I mean there it is again,  
Splashed across the morning news:  
Guardian,  
Times,  
Telegraph,  
Same shirt,  
Same shorts,  
Same shoes as me.  
In black and white and grey.  
*Putney Bridge Psychotic Monster,  
Police Seek Help To Identify Suspect... Captured on Video?*

*He falls into abject despair.*

Oh no...

You have got to be bloody kidding me!

(Kelly, Sonya, *Once Upon a Bridge*, 2021)

## Activities Based on Extract (Teacher Guidance)

The following may be completed in written or oral format,  
as individuals or as part of a group activity.

### 1. Following the Clues — How Suspense Builds

In pairs, have pupils highlight and annotate moments in the extract where A Man gradually realises the newspaper story is about him.

Ask them to look for:

- Clues planted in the text (e.g., "Putney Bridge... Fifth of May...").
- Shifts in tone ("The cogs turn... slowly").
- Emotional reactions ("His face drops like a hot pie", "He falls into abject despair").



## Activities Based on Extract (Teacher Guidance) continued...

### Discussion Questions

- How does Sonya Kelly create tension and suspense even though the audience already knows the real-life story?
- Which line in the extract feels like the moment A Man finally accepts the truth? Why do you think so?

### 2. Step Inside the Characters

Split the class: Team A Man and Team Bus Driver.

Each team lists what their character knows, feels, and wants in this moment.

Optional: 20–30 second in-role mini-monologue.

Follow-up:

- How do both characters see the same event differently?

## Reflect and Respond (Teacher Guidance)

The following questions may be based on the extract included or form part of your extended study of the text. Students may like to complete the activities individually or collaboratively.

### 1. Personal Response – Turning Points

Guide students to write a short personal response to the prompt:

“One moment can change how we see ourselves or others.”

Encourage them to refer to a key moment involving any character in the play.

### 2. Diary Entry – Perspective Taking

Ask students to write a diary entry from the perspective of A Man or The Bus Driver, describing the events of the day and their emotional response.

Encourage them to focus on thoughts, feelings, and reflection.

### 3. Persuasive Writing – Responsibility

Invite students to write a persuasive paragraph responding to the statement:

“People should take responsibility for their actions, even when it is difficult.”

Guide them to support their viewpoint with examples from the play.

### 4. Analytical Writing – Multiple Perspectives

Work with students to plan for a short analytical response exploring how the play demonstrates that the same event can be understood differently.

Prompt them to refer to at least two characters' perspectives.

### 5. Functional Writing – Media Statement

Ask students to imagine they are The Bus Driver and to compose a brief media statement explaining why they do or do not wish to be publicly named.

Encourage clarity, formality, and reference to the play's events.





# CONSIDERING TASK DESIGN

## 1 LEARNING OUTCOMES

What we want students to learn



### Junior Cycle English

Students should be able to:

- Engage with and respond to a variety of texts
- Discuss and evaluate different viewpoints
- Express understanding of character, theme and issues
- Communicate effectively for a range of audiences and purposes
- Create texts using a variety of modes

### Level 2 Communications and Literacy

Students should be able to:

- Read, understand and respond to a variety of texts
- Listen and engage effectively in spoken exchanges
- Communicate ideas and opinions clearly
- Use digital and media skills to create and share meaning

## 2 KNOWLEDGE, UNDERSTANDING, SKILLS & VALUES

What we need to know and be able to do



### KNOWLEDGE

- Characters and relationships
- Plot and key events
- Themes and issues
- Dramatic techniques

### UNDERSTANDING

- Perspective and point of view
- Motivation and behaviour
- Cause and consequence
- Audience awareness

### SKILLS

- Discussion and active listening
- Evidence selection
- Oral communication
- Critical thinking
- Performance and expression

### VALUES

- Empathy
- Respect
- Responsibility
- Kindness
- Open-mindedness

## 3 LEARNING INTENTION

Where we are going



*We are learning to explore how writers use drama to reveal characters' experiences and perspectives.*

*We will take on the role of a character from Once Upon a Bridge and create and perform a monologue that helps an audience understand their story, using evidence from the drama.*

## 4 FORMATIVE ASSESSMENT

Check understanding and progress



### QUESTIONING

Use targeted questions to check understanding, explore ideas and challenge thinking.

### THINKING ROUTINES

Think–Pair–Share  
Spiderweb  
See–Think–Wonder

### FEEDBACK

- ARC (Articulate, Respond, Clarify)
- Peer Conferencing
- Exit Tickets / Quick Write Reflections
- Verbal and written feedback

### MODELLING

Teacher modelling of monologues and performance techniques.

## 5 SUMMATIVE ASSESSMENT

The final task



### IF YOU COULD HEAR MY SIDE

A theatre company is collecting monologues that give voice to characters whose stories are often misunderstood.

Create and perform a monologue from the perspective of a character in *Once Upon a Bridge*.

Your monologue should reveal their experiences, challenges and point of view.

Use evidence from the drama to support your ideas.

### PRESENT YOUR MONOLOGUE:

Perform to your class or group

Answer questions from your audience

Listen to and respond to other performances

Use evidence from the drama to support your ideas.

## 6 REFLECTION & SUCCESS

Where learning comes together



### SUCCESS CRITERIA

I can:

- ✓ express my character's experiences, feelings and motivations
- ✓ use evidence from the drama to support my ideas
- ✓ communicate my monologue clearly and with purpose
- ✓ engage and respond to my audience
- ✓ reflect on my performance and that of others

### REFLECTION

*What did I learn?*

*What challenged me?*

*What am I proud of?*

*What will I do next?*





## ***Follower***

My father worked with a horse-plough,  
His shoulders globed like a full sail strung  
Between the shafts and the furrow.  
The horses strained at his clicking tongue.

An expert. He would set the wing  
And fit the bright steel-pointed sock.  
The sod rolled over without breaking.  
At the headrig, with a single pluck

Of reins, the sweating team turned round  
And back into the land. His eye  
Narrowed and angled at the ground,  
Mapping the furrow exactly.

I stumbled in his hobnailed wake,  
Fell sometimes on the polished sod;  
Sometimes he rode me on his back  
Dipping and rising to his plod.

I wanted to grow up and plough,  
To close one eye, stiffen my arm.  
All I ever did was follow  
In his broad shadow round the farm.

I was a nuisance, tripping, falling,  
Yapping always. But today  
It is my father who keeps stumbling  
Behind me, and will not go away

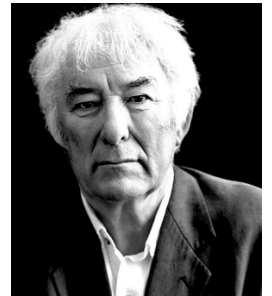


Image courtesy of the  
Griffin Poetry Prize



**Seamus Heaney**



## Rolfe, Freshwater, & Jasper 'What' Model (2001)

### What? Current Practice

- When do students engage in purposeful, structured talk?
- What types of talk are most common (e.g. teacher-led, pair work, whole-class)?
- Which students participate most/least?
- What scaffolds are currently used (e.g. sentence stems, think-pair-share)?
- How often is talk explicitly linked to writing tasks?
- What opportunities exist for students to build on or challenge ideas?
- How is oracy currently assessed or observed (formally or informally)?
- What does "good talk" look like in our classrooms right now?

### So What? *Impact- Why it Matters*

- How is current talk supporting student thinking and understanding?
- Are students developing independent ideas, or relying on others?
- How does talk influence the quality of student writing?
- Which students are benefiting and who might be left out?
- Does classroom talk promote critical thinking or surface responses?
- Are students able to listen, respond, and build on others' ideas?
- What evidence do we have of impact (e.g. writing quality, engagement)?

### Now What? Action

- What is one strategy we can introduce next week?
- Where in a unit can we build in structured talk before writing?
- How will we ensure all students participate in discussion?
- What scaffolds will we use (e.g. sentence stems, roles, prompts)?
- How can we make oracy part of formative assessment?
- What routines can we embed (e.g. think-pair-share, debate, talk frames)?
- How will we model high-quality talk for students?
- How will we know if this has improved student writing or thinking?
- How can we revisit and refine this in future lessons?



# **Session 3:**

## **Supporting English Teaching in a Changing Digital Landscape**

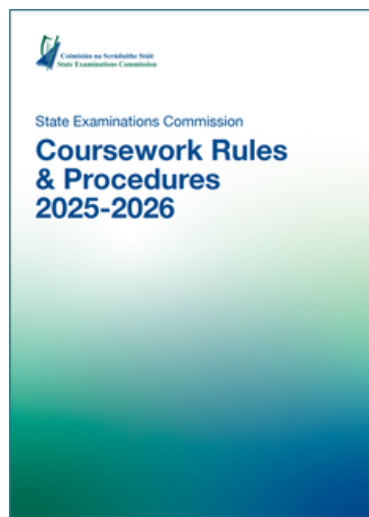
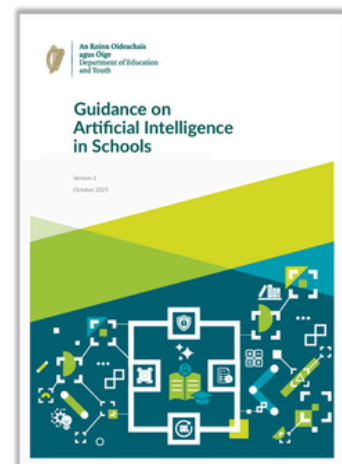
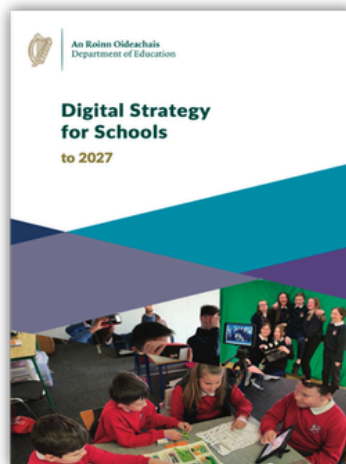
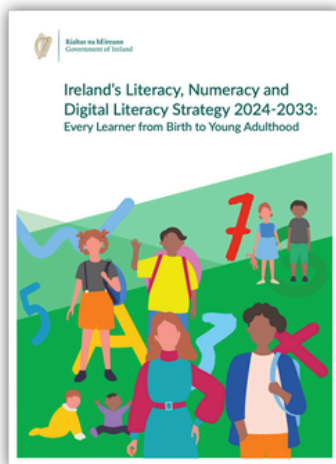




## Focus for the Session

- explore current guidance on digital technology in schools including recommendations from the DEY and SEC, and consider what this means for English teachers in practice
- demonstrating practical ways digital tools can support teaching and learning in English, including strategies for inclusion, department planning, and assessment at both Junior Cycle and Senior Cycle
- provide time for teacher planning with digital tools to support future English lessons and classroom practice.

## Relevant Documents



Click the images to access

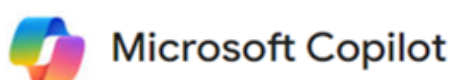


## Using the RASE Framework to Support Department Planning

Revisit the End of Unit Tasks designed in Session 1 to see what variations you can add to the learning experiences and tasks using the RASE Framework.

| Step 1                                                                                                                                                                                            | Step 2                                                                                                                                                                   | Step 3                                                                                                                                                                                                       | Step 4                                                                                                                                                                                               |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Role                                                                                                                                                                                              | Ask                                                                                                                                                                      | Specific                                                                                                                                                                                                     | Experiment                                                                                                                                                                                           |
| Ask the AI to act as: <ul style="list-style-type: none"><li>• an English teacher</li><li>• a curriculum designer</li><li>• an expert in formative assessment</li><li>• a UDL specialist</li></ul> | State your objective.<br>Example: <ul style="list-style-type: none"><li>• Help me design learning experiences that prepare students for this end-of-unit task.</li></ul> | Include: <ul style="list-style-type: none"><li>• year group</li><li>• learning outcomes</li><li>• text(s)</li><li>• student needs</li><li>• assessment focus</li><li>• consideration for inclusion</li></ul> | Generate: <ul style="list-style-type: none"><li>• scaffolds</li><li>• discussion prompts</li><li>• Inclusive practices</li><li>• Feedback opportunities</li><li>• collaborative activities</li></ul> |

**Possible Gen AI Models to consider:**





# RASE FRAMEWORK

## Prompt Engineering for GenAI/LLMs

While there are many prompt frameworks recommended for use with GenAI/LLMs, the following is one that teachers find useful.

**R**

**ROLE**

Give the GenAI/LLM a role and provide a context

**A**

**ASK**

Clearly define the task that you want it to perform

**S**

**SPECIFIC**

Be specific about format, length, style etc. required

**E**

**EXPERIMENT**

Refine your prompt. Ask the GenAI/LLM for suggestions

**ALWAYS CHECK FOR ACCURACY  
OF OUTPUT AND SUITABILITY.**



## Planning to use Digital Tools: Identify, Explore, Connect, Share.

| Step 1                                                                                                                                                                                                                                                             | Step 2                                                                                                                                                                                                                                                                                                                                                                       | Step 3                                                                                                                                                                                                  | Step 4                                                                                                                                                                                                                     |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Identify                                                                                                                                                                                                                                                           | Explore                                                                                                                                                                                                                                                                                                                                                                      | Connect                                                                                                                                                                                                 | Share                                                                                                                                                                                                                      |
| <p>Return to your Unit of Learning.</p> <ul style="list-style-type: none"> <li>• Identify one place technology might support: <ul style="list-style-type: none"> <li>- Reading?</li> <li>- Writing?</li> <li>- Oracy?</li> <li>- Inclusion?</li> </ul> </li> </ul> | <p>Individually, using the Padlet:</p> <ul style="list-style-type: none"> <li>• Select one digital tool that interests you.</li> <li>• Watch the short demonstration video.</li> </ul> <p>Consider:</p> <ul style="list-style-type: none"> <li>• What does the tool do?</li> <li>• How might it support learning in English?</li> <li>• What are its limitations?</li> </ul> | <p>Discuss with your partner or table:</p> <p>How could this tool support:</p> <ul style="list-style-type: none"> <li>• Reading?</li> <li>• Writing?</li> <li>• Oracy?</li> <li>• Inclusion?</li> </ul> | <p>Prepare a 30-second debrief.</p>  <p><a href="https://tinyurl.com/EnglishSession3Padlet">tinyurl.com/EnglishSession3Padlet</a></p> |





## Additional Supports

Scan the QR codes or copy and paste the links below for further supports from the Language and Literacy team and our partners.



[tinyurl.com/OideEnglishMailingList](https://tinyurl.com/OideEnglishMailingList)



[childrensbooksireland.ie](https://childrensbooksireland.ie)



[tinyurl.com/OideEALSupports](https://tinyurl.com/OideEALSupports)



[tinyurl.com/WellreadPadlet](https://tinyurl.com/WellreadPadlet)