



**Oide**

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Supporting the Professional  
Learning of School Leaders  
and Teachers

# English

## Professional Learning Booklet

### 2025-2026





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# Session 1

## Navigating Oracy and Perspectives

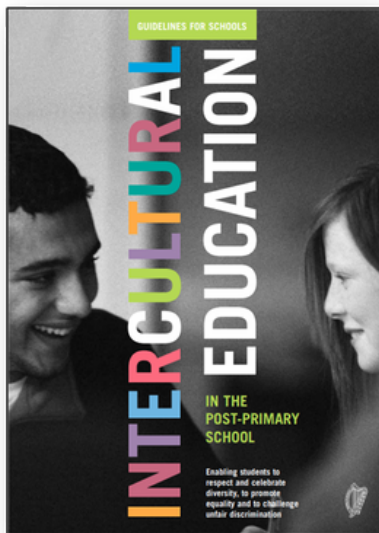




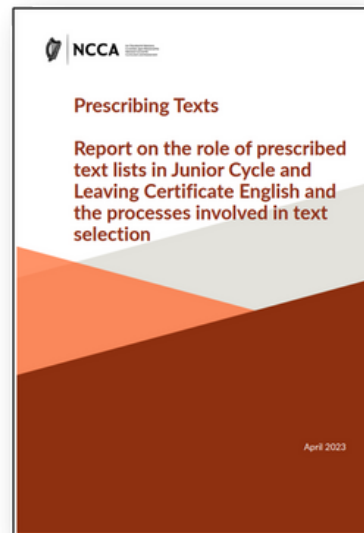
## Rationale

The rationale for session 1 is based on information from the following texts.

Click the images to access the texts



NCCA , Intercultural Education in Post-Primary Schools: Guidelines for Teachers, 2006



NCCA, Prescribing Texts: Report on the role of prescribed texts lists in JC and LC English and the processes involved in text selection, 2023



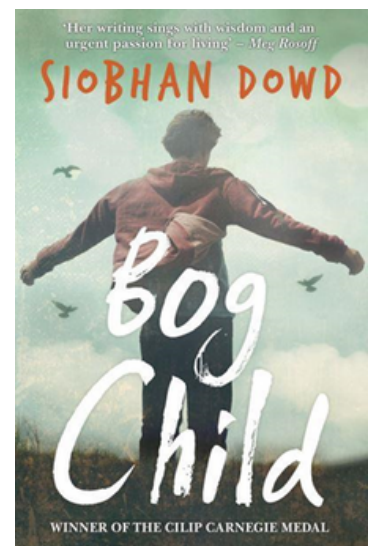
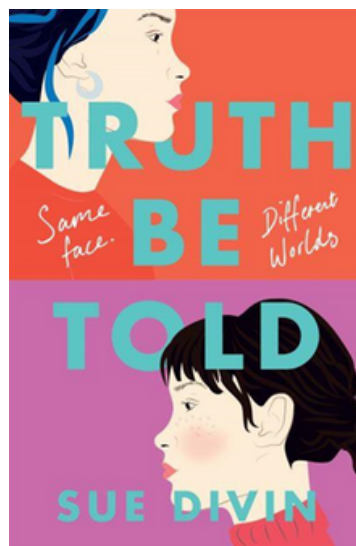
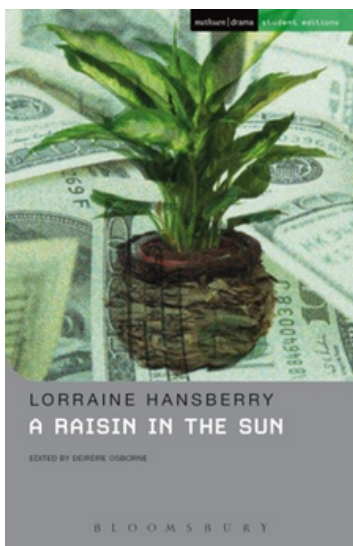


## Text Choices and Learner Context

### Reflect in your departments:

1. What factors do you consider when choosing texts and classroom materials for your learners?
2. To what extent does the context and background of the learners influence how you negotiate these chosen texts?

Click the images to access Read and Respond documents for three of the new additions to the prescribed text lists for junior cycle and leaving certificate English.

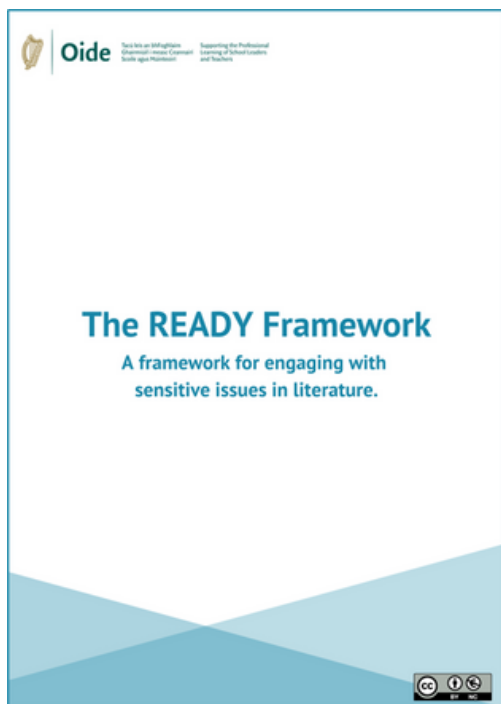


Click the images to access supporting documents.



## The READY Framework

To aid discussions in the English classroom, the READY framework offers concrete principles, based in educational research, for supporting teachers and students when exploring sensitive or controversial texts in everyday practice.



R – Recognise: Acknowledge sensitive themes in texts

E – Establish Boundaries: Create safe and respectful discussion spaces

A – Activate Content/Context: Connect texts to students' lives and surroundings

D – Discuss Responsibly/Responsibility: Encourage critical thinking and empathy

Y – Yield Space: Give students room for reflection and voice

Click the image above or  
scan the QR code to access  
the full READY Framework  
document





# Getting started with... *Small Things Like These* by Claire Keegan



## Main Characters

**Bill Furlong** - Bill is a devoted husband and father to five daughters. He owns a local coal merchant business and is dedicated to providing the best life possible for his family. Born out of wedlock, Bill has been shaped by both the kindness and cruelty he experienced as a child.

**Eileen Furlong** - The wife of Bill Furlong. She is pragmatic and worries about the family's stability and reputation. She wants to protect her family from scandal and urges Bill to do the same.

**Mrs. Wilson** - The local Protestant landowner who provided Bill's mother Sarah with a home and a job when she became pregnant and her family disowned her. Mrs. Wilson's kindness shapes Bill's belief that small acts of decency can change lives.

**Mother Superior** - Head of the Good Shepherd convent in New Ross. She is cold and calculating, using intimidation and threat to maintain order and social compliance.

## Setting

*Small Things Like These* is set in **1985 New Ross, Co. Wexford** during a harsh **economic recession**, against the backdrop of the **Magdalene Laundries**, an institution run by the Catholic Church.

## Brief Plot Overview

*Small Things Like These* is a **historical fiction novel**.

During the weeks leading up to Christmas, Bill Furlong, a coal and timber merchant, faces his busiest season. As he does the rounds, he feels the past rising up to meet him - and encounters the complicit silences of a small community controlled by the Church. A tender tale of hope and quiet heroism, it is both a celebration of compassion and a stern rebuke of sins committed.

## Some Themes



Compassion and  
Empathy



Identity



Morality and  
Conscience



Abuse of Power



Image courtesy of  
Faber



“Furlong had gone around feeling a foot taller, believing, in his heart, that he mattered as much as any other child”



Watch and listen to an  
extract from *Small Things  
Like These* courtesy of The  
Booker Prizes.





## Exploring Senior Cycle Comparative Studies

### *Small Things Like These* by Claire Keegan

**Please note:** *Small Things Like These* by Claire Keegan is a novel included as part of the Prescribed Material for the Leaving Certificate English Examination in 2026 and 2027.

This opening extract and accompanying questions may be used to explore General Vision and Viewpoint and Cultural Context at Higher Level or Social Setting at Ordinary Level.



#### Background to the novel:

*Small Things Like These* is set in the Irish town of New Ross, Co. Wexford in 1985. In a community controlled by the Catholic Church, coal and timber merchant Bill Furlong is faced with a crisis during the busiest time of the year. The following extract is taken from the opening of the novel.

---

*In October there were yellow trees. Then the clocks went back the hour and the long November winds came in and blew, and stripped the trees bare. In the town of New Ross, chimneys threw out smoke which fell away and drifted off in hairy, drawn-out strings before dispersing along the quays, and soon the River Barrow, dark as stout, swelled up with rain.*

*The people, for the most part, unhappily endured the weather: shop-keepers and tradesmen, men and women in the post office and the dole queue, the mart, the coffee shop and supermarket, the bingo hall, the pubs and the chipper all commented, in their own ways, on the cold and what rain had fallen, asking what was in it – and could there be something in it – for who could believe that there, again, was another raw-cold day? Children pulled their hoods up before facing out to school, while their mothers, so used now to ducking their heads and running to the clothesline, or hardly daring to hang anything out at all, had little faith in getting so much as a shirt dry before evening. And then the nights came on and the frosts took hold again, and blades of cold slid under doors and cut the knees off those who still knelt to say the rosary.*

*Down in the yard, Bill Furlong, the coal and timber merchant, rubbed his hands, saying if things carried on as they were, they would soon need a new set of tyres for the lorry.*

---





## Please note:

- The following tasks might be completed over a series of lessons or as part of a unit of learning
- Students may wish to complete some tasks individually or in pairs/groups
- Tasks might be completed orally and/or in written format
- Students may also wish to engage in a think, pair, share activity for some tasks.



### Support your answers with reference to the text.

- In your opinion, what is the atmosphere in the opening scene? How does this impact on us as readers?
- Is the general vision of life optimistic, pessimistic or both?
- What view of family is given? Is the family atmosphere nurturing or is it dysfunctional?
- What view of society does the author offer us as readers?







# Getting started with... *Of Mice and Men* by John Steinbeck



## Main Characters

**George** - a small, quick-witted man who travels with and is motivated by the desire to protect Lennie and eventually, deliver them both to the farm of their dreams.

**Lennie** - a classic gentle giant with the mindset of a child. He depends on his friend George for guidance and safety.

**Curley** - the boss' son and an aggressive character who likes to assert his power over the other men on the ranch.

**Curley's Wife** - the only woman on the ranch. Referred to only as 'Curley's wife', she spends her days roaming the ranch looking for someone to talk with.

**Candy** - an aging 'swamper' in charge of odd jobs around the ranch. He is missing a hand but remains employed in spite of this.

**Crooks** - The only black worker on the ranch, Crooks the stable hand is a sensitive but "aloof" man who is ostracized due to his race.

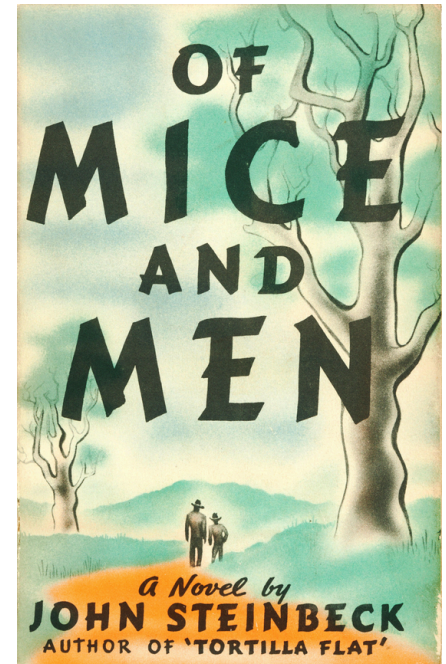


Image courtesy of  
Covici Friede

## Setting

The story takes place mostly on a ranch to the south of Soledad, California, USA. Although the exact date is not specified, the events place the story against the backdrop of the Great Depression in the 1930s.



## Brief Plot Overview

*Of Mice and Men* is a **short novella**.

Published in 1937, *Of Mice and Men* narrates the experiences of George Milton and Lennie Small, two migrant ranch workers, who move from place to place in California in search of work during the Great Depression in the United States. They dream of one day buying land and starting a farm of their own. Steinbeck based the novella on his own experiences working alongside migrant farm-workers as a teenager in the 1910s.

## Some Themes



Hope



Loneliness



Friendship



Discrimination



[Read a sample of the text](#) courtesy of

Genius.com

“Guys like us, that work on ranches, are the loneliest guys in the world. They got no family. They don't belong no place...With us it ain't like that. We got a future. We got somebody to talk to that gives a damn about us.”

-George



## Exploring Junior Cycle Prescribed Fiction

### Savage Her Reply by Deirdre Sullivan

*Of Mice and Men* by John Steinbeck is a novel included as part of the Prescribed Material for Junior Cycle English (For the student cohorts presenting for examination in 2026, 2027, 2028, 2029 and 2030).

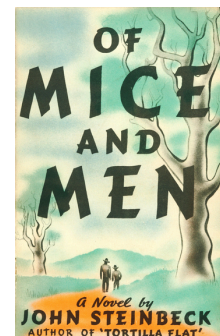


Image courtesy of  
Covici Friede

#### 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.
- *Of Mice and Men* covers themes which could be considered sensitive and 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)

These activities invite students to discuss the idea of the American Dream, reflect on their own hopes and goals, and consider how opportunity and obstacles shape the pursuit of success. Adapt as appropriate for your class.

#### Group Discussion: The American Dream

1. Write "The American Dream" on the board.
2. In groups, students discuss:
  - What does success mean to you?
  - Does everyone have the same chance to succeed? Why/why not?
3. Take brief feedback from each group.

#### Self-Reflection: My Own Dream

1. Ask students to reflect on a personal "dream" or goal, big or small.
2. Have them write responses to:
  - What is your dream? Why is it important?
  - What could help you achieve it? What might block it?
  - Does everyone have the same chance to achieve their dreams?



## Extract

**This extract is taken from chapter one of the Novel *Of Mice and Men*. *Of Mice and Men*, is set during the Great Depression in America. It follows two migrant workers, George and Lennie, who dream of a better life but face tough challenges along the way.**

*A FEW MILES south of Soledad, the Salinas River drops in close to the hillside bank and runs deep and green. The water is warm too, for it has slipped twinkling over the yellow sands in the sunlight before reaching the narrow pool. On one side of the river the golden foothill slopes curve up to the strong and rocky Gabilan mountains, but on the valley side the water is lined with trees - willows fresh and green with every spring, carrying in their lower leaf junctures the debris of the winter's flooding; and sycamores with mottled, white, recumbent limbs and branches that arch over the pool. On the sandy bank under the trees the leaves lie deep and so crisp that a lizard makes a great skittering if he runs among them. Rabbits come out of the brush to sit on the sand in the evening, and the damp flats are covered with the night tracks of 'coons, and with the spread pads of dogs from the ranches, and with the split-wedge tracks of deer that come to drink in the dark. There is a path through the willows and among the sycamores, a path beaten hard by boys coming down from the ranches to swim in the deep pool, and beaten hard by tramps who come wearily down from the highway in the evening to jungle-up near water. In front of the low horizontal limb of a giant sycamore there is an ash pile made by many fires; the limb is worn smooth by men who have sat on it*

*Evening of a hot day started the little wind to moving among the leaves. The shade climbed up the hills toward the top. On the sand banks the rabbits sat as quietly as little gray, sculptured stones. And then from the direction of the state highway came the sound of footsteps on crisp sycamore leaves. The rabbits hurried noiselessly for cover. A stilted heron labored up into the air and pounded down river. For a moment the place was lifeless, and then two men emerged from the path and came into the opening by the green pool.*

*(Steinbeck, John. Of Mice and Men, 1937, p,3).*

## 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. Students may like to complete the following activities individually or collaboratively.

### Imagery and Symbolism

- Close Reading: Highlight Steinbeck's descriptive words (e.g. twinkling, crisp, skittering).
- Student Task: Ask students to identify two images that create a peaceful mood and one that disturbs it.
- Follow-Up: Lead a short discussion on whether this mix of calm and disturbance might foreshadow events in the novel.

### Language and Mood

- Pair Work: Have students reread the description of the river and pool, then discuss its effect on the reader.
- Individual Writing: Ask each student to write a short paragraph explaining why Steinbeck might begin with a detailed setting rather than moving straight into the action.





## Reflect and Respond (Teacher Guidance)

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

### Speech

1. Task Setup: Ask students to prepare a short speech on the theme “Everyone deserves a dream, but not everyone gets the chance to achieve it.”
2. Guidance: Encourage them to use real-life examples, rhetorical devices (repetition, questions, imagery), and finish with their personal view on dreams and fairness.

### Script

1. Group Work: Have students plan a short play scene about friendship: two characters by a river or quiet place, one chasing a dream, the other doubting it.
2. Writing: Instruct students to use stage directions and dialogue to show tension between hope and doubt. Optionally, students may draft individual scripts after group planning.

### Blog Post

1. Writing Task: Set a blog post titled “Why We Still Dream.” Students should explore why people continue to dream despite challenges.
2. Connections: Prompt them to use modern examples (sports, celebrities, inventors, ordinary people) and compare these with the dreams Steinbeck portrays.

### Graphic Short Story

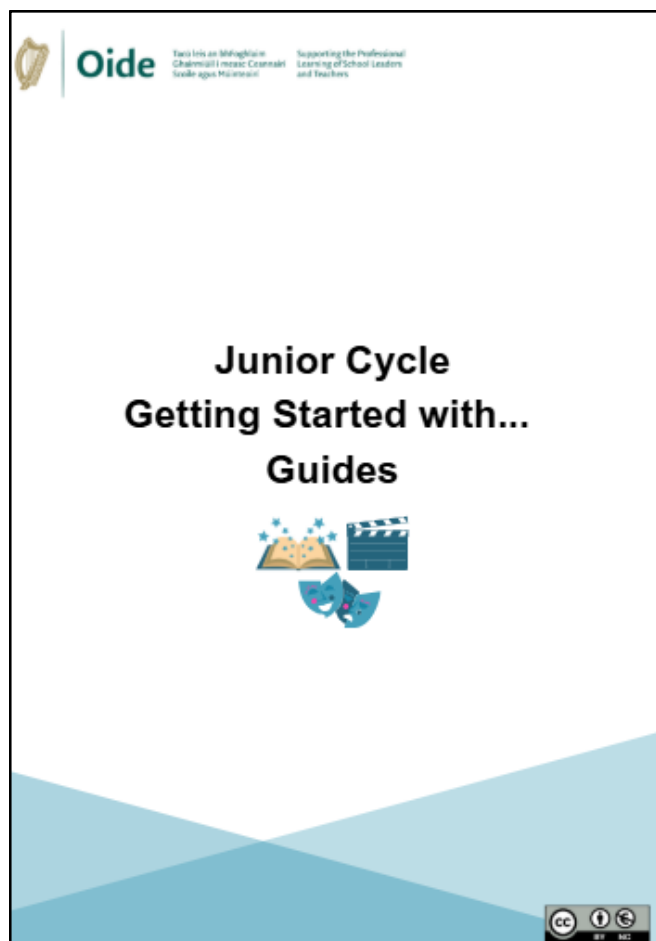
1. Creative Task: Ask students to transform the extract into a comic strip or graphic novel page.
2. Guidance: Encourage use of panels, colour, and expression to capture Steinbeck’s imagery, adding captions or thought bubbles to show what characters might feel in the scene. Display work when complete.



## Getting Started With... Guides

Oide has created *Getting Started With...* Guides for all of the prescribed texts at both Junior Cycle and Leaving Certificate.

Click the images below to access the guides including those mentioned in today's PLE.



Click the images or scan the QR codes to access





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# Session 2

## Oracy and Critical Literacy in the Collaborative Classroom





## Transition Year - Student Dimensions



### PERSONAL GROWTH

#### Developmental Indicators

- becoming more assured and confident about themselves as a person
- taking greater care of the health and wellbeing of themselves and others
- setting and reviewing goals for personal development and achievement
- having greater capacity to negotiate ethical dilemmas and reflect on personal values
- knowing how to make more informed decisions
- persevering longer with tasks, especially when challenging
- coming to see challenges as further opportunities for growth
- adapting better to groups and new social environments
- interacting with others with more empathy, both in person and online
- increasingly taking ownership of their own behaviours and decisions
- showing more initiative and leadership in school, at home and in the community

#### Student Experiences

- collaborative projects, competitions, activities over the year to achieve collective goals
- individual tasks and projects, involving digital and non-digital skills to enable self-expression
- guided creation of a portfolio that captures their personal growth
- education and guidance in personal and emotional development and social awareness
- activities and experiences promoting lifelong physical and emotional health
- opportunities for guided reflection and review of personal goals
- formal and informal opportunities to speak and present in class, in public and in interviews
- recognition of personal growth and personal challenges in all aspects of school life during the year



### BEING A LEARNER

#### Developmental Indicators

- being more motivated to learn and seeing education as worthwhile and enjoyable
- setting learning goals and reviewing them regularly
- becoming more skilled with digital technologies, both as a user and a creator
- exploring their own personal interests
- having a greater appreciation of lifelong learning
- being more willing to learn from mistakes and expand their comfort zone
- acquiring more knowledge and skills relevant to senior cycle
- seeing the importance of feedback and placing more value on it
- increasing their capacity for independent and self-regulated learning
- being more open to trying a range of learning strategies
- broadening their communication and presentation skills
- expressing their own ideas more clearly while engaging with other people's ideas.

#### Student Experiences

- continuity subjects and sampling of subjects with learning designed to develop senior cycle key competencies
- a variety of pedagogies consistent with realising the aims of the Programme Statement and supporting developmental indicators for all students
- meaningful learning opportunities that incorporate student input
- opportunities to build on student learning in the transition from junior to senior cycle
- assessment of their learning and development through a variety of forms such as teacher, peer, and self-assessment, and for formative and summative purposes
- recognition of achievement across all areas of the curriculum
- guided creation of a portfolio that captures development of the student, and their progress as a learner
- a range of individual and team projects, competitions, activities over the year that are manageable and appropriately challenging



### CIVIC AND COMMUNITY ENGAGEMENT

#### Developmental Indicators

- sustaining more caring and respectful relationships with people, place and nature
- having a greater appreciation and respect for human dignity and diversity
- deepening their awareness and sense of empathy, identity and belonging
- recognising and engaging with complexity and uncertainty
- taking actions to live more sustainably
- showing more initiative in their schools, communities, and society
- setting and reviewing goals for being an active citizen
- working more co-operatively with others and in teams
- becoming more involved with creative and cultural activities
- wanting to contribute to a more just world
- understanding better the interconnections of local, national, and global communities.

#### Student Experiences

- working with local or national organisations and businesses over the year
- opportunities to volunteer through community work and social placement
- education on sustainable development, including a meaningful action for a more sustainable world
- sharing of knowledge and skills within the school community and among community stakeholders
- guided creation of a portfolio that captures their civic and community engagement
- projects, competitions, activities in the classroom, in school, at home, in local communities and in society
- meaningful involvement with shaping school culture
- learning opportunities around empathy, diversity, and inclusion



### CAREER EXPLORATION

#### Developmental Indicators

- being more informed on the links between education and career opportunities
- increasing their awareness of personal interests, aptitudes, values, and dispositions
- identifying and reviewing career-related goals more regularly
- having a greater capacity to research and critically reflect upon career pathways
- acquiring more vocational, organisational and communication skills
- learning how to generate ideas and turn ideas into action
- improving their workplace knowledge and behaviours through first-hand experience
- having more awareness of the world of work and enterprise

#### Student Experiences

- work placements during the year
- guided reflective tasks on their experiences and placements in TY
- subjects and modules on the senior cycle curriculum that link to a range of future pathways
- career guidance and classroom support on a range of future pathways
- guided creation of a portfolio capturing their reflections on career exploration
- a variety of learning opportunities that improve practical and vocational skills
- access to career-related events or learning environments
- guest speakers from a diversity of backgrounds and careers
- short, certified courses or micro-credentials



## Gallery Walk

Gallery Walk is an interactive discussion method that encourages student engagement and active participation. Here's how it works:

### Preparation:

The teacher prepares several discussion questions.

Student teams typically consist of three to five members during a Gallery Walk.

For a class of thirty, write six questions (with five students per group) or two sets of five questions (with three students per group).

Questions can assess knowledge, comprehension, or higher-order thinking skills like analysis, synthesis, and evaluation.

### Setting Up Stations:

Questions are posted at different “stations” around the classroom.

Stations can be on classroom walls, pieces of paper placed on desks, or displayed on computers.

Ensure sufficient space for groups to gather and discuss the questions.

### Rotating Discussions:

At each station, student teams review what previous groups have written and add new content.

After a short period (typically three to five minutes, depending on the question), announce “rotate.”

The group then moves clockwise to the next station.

Continue rotating until all posted questions are addressed.

### Teacher's Role:

As students discuss questions, the teacher circulates around the classroom.

Clarify any doubts, gauge student understanding, and address misconceptions.

Note down any misconceptions or gaps in understanding to address later.

Gallery Walk serves as a valuable tool for informal assessment.

### Reports Out:

When the group returns to their starting station, they synthesize comments.

During the “reports out” phase, the group makes an oral report to the class.

This stage provides an opportunity for whole-class discussion and addressing misconceptions.

Alternatively, individual or group written reports can replace oral presentations.

Gallery Walk promotes active learning, deeper understanding, and collaborative exploration of concepts.

(Francek, 2006)



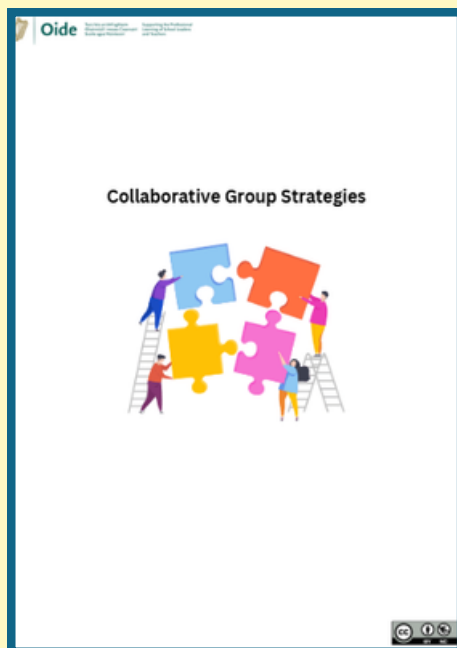
## Step Inside

'Step Inside' is a thinking routine developed by Project Zero at *Harvard Graduate School of Education*. It encourages students to explore different perspectives by imagining themselves in someone else's shoes—whether a person, object, animal, or historical figure. This strategy helps develop empathy, deeper understanding, and critical thinking by prompting learners to consider how others might feel, think, and act in various situations.

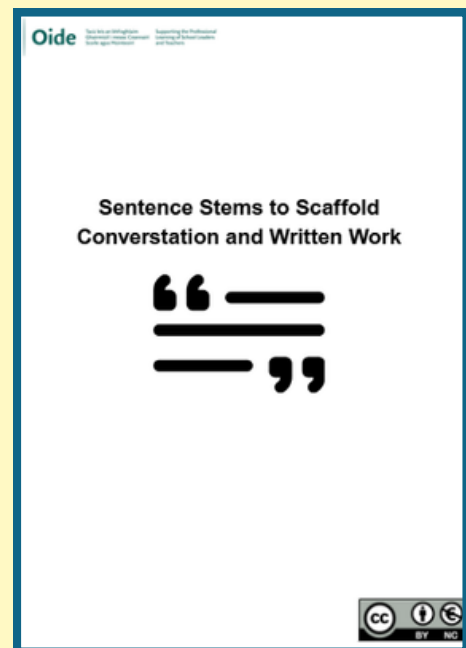
### Steps:

1. **Choose a Subject:** Select a person, character, object, or entity from a story, event, or situation.
2. **Step Inside Their Shoes:** Ask students to mentally take on the role of that subject—imagine being them.
3. **Ask Three Core Questions;**
  - What can the person/thing see, observe, or notice?
  - What might they know, understand, or believe?
  - What might they care about or be concerned about
4. **Reflect and Discuss:** Encourage students to share their responses and discuss how this perspective influences their understanding of the topic.

(Ritchhart, Church & Morrison, 2011)



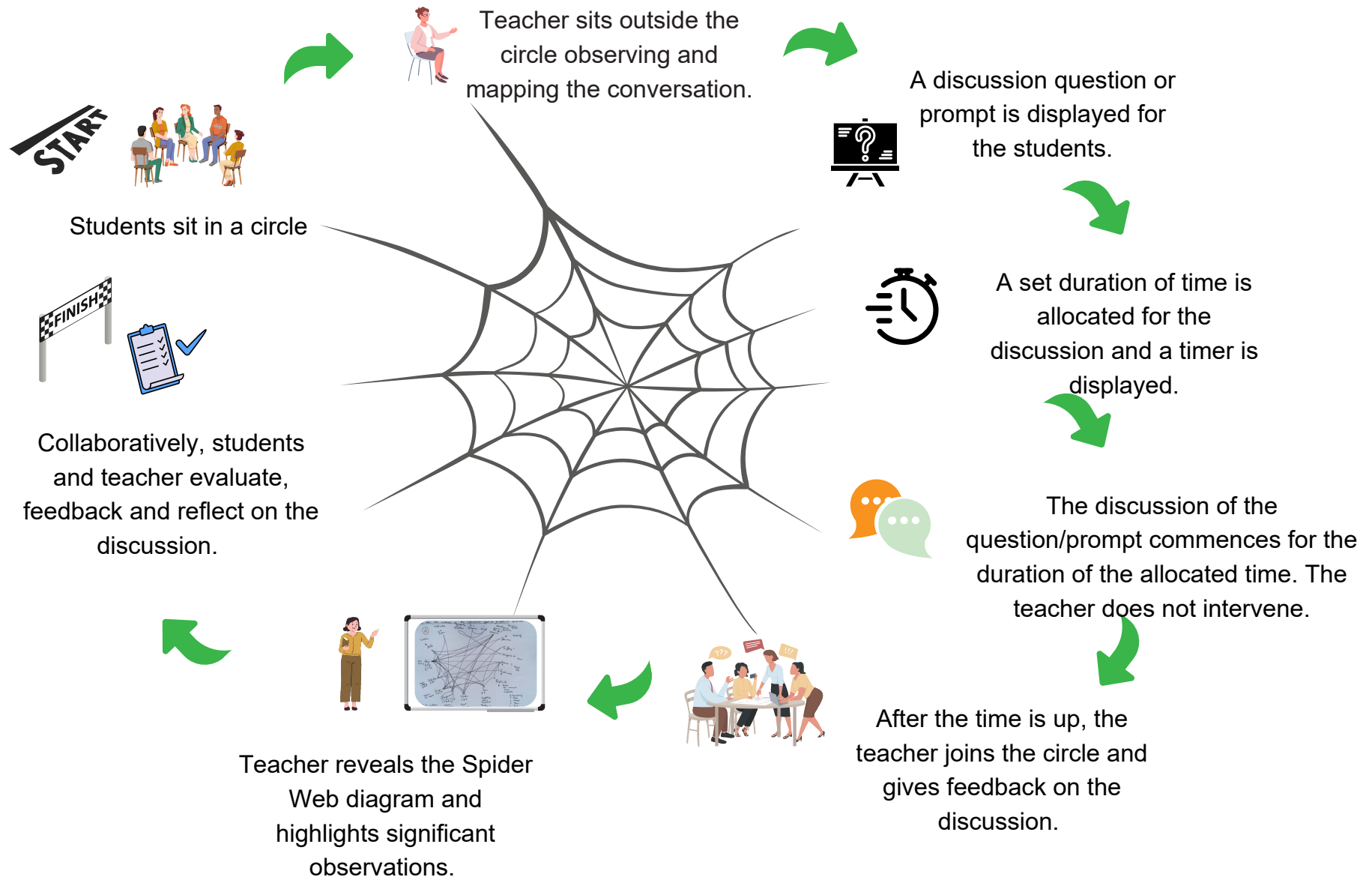
Click the image to access a PDF on  
Collaborative Group Strategies



Click the image to access a PDF on  
Sentence Stems to Scaffold  
Conversation and Written Work



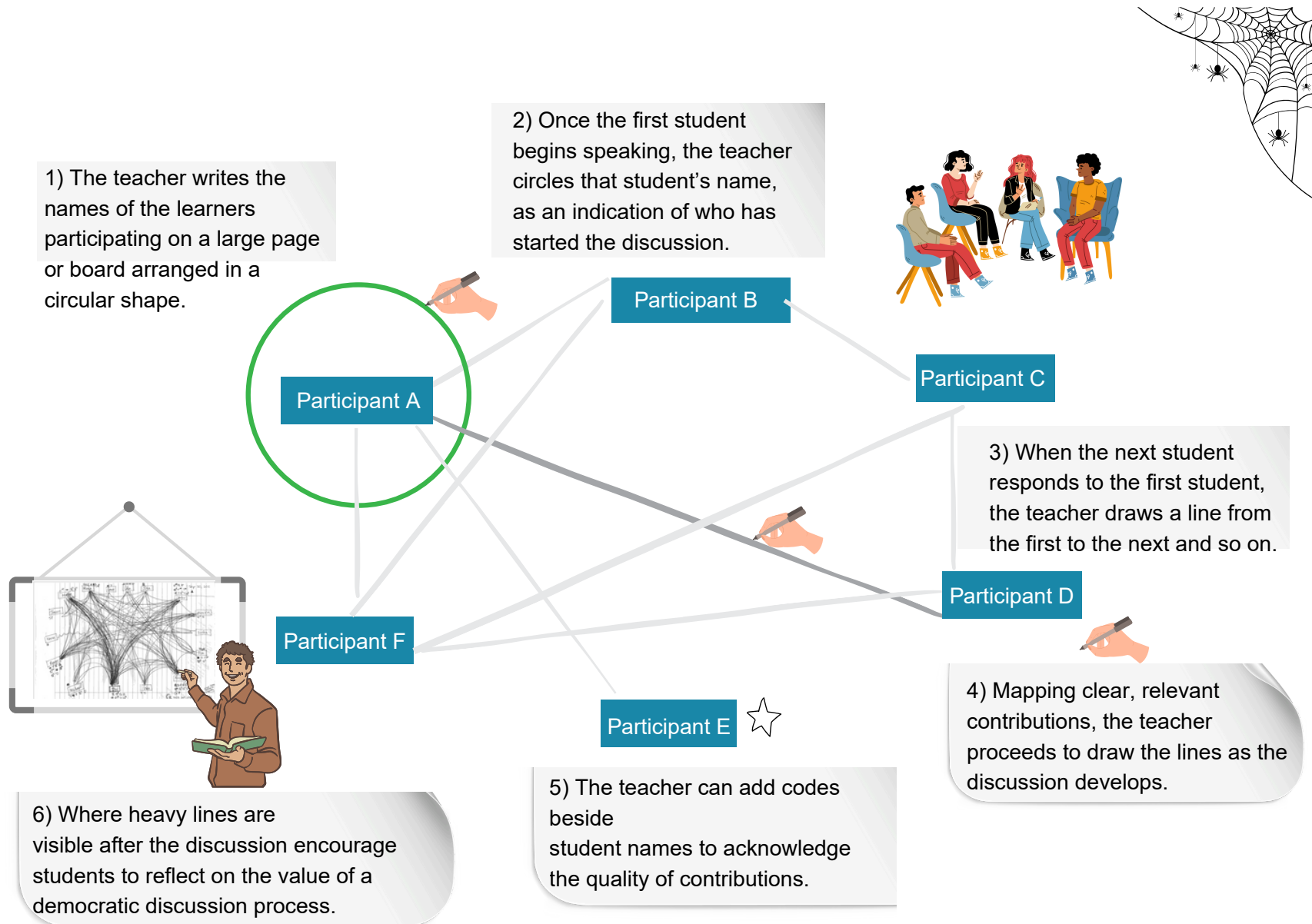
# Spider Web Discussions





## Spiderweb Discussion

### Mapping the Spider Web Discussion

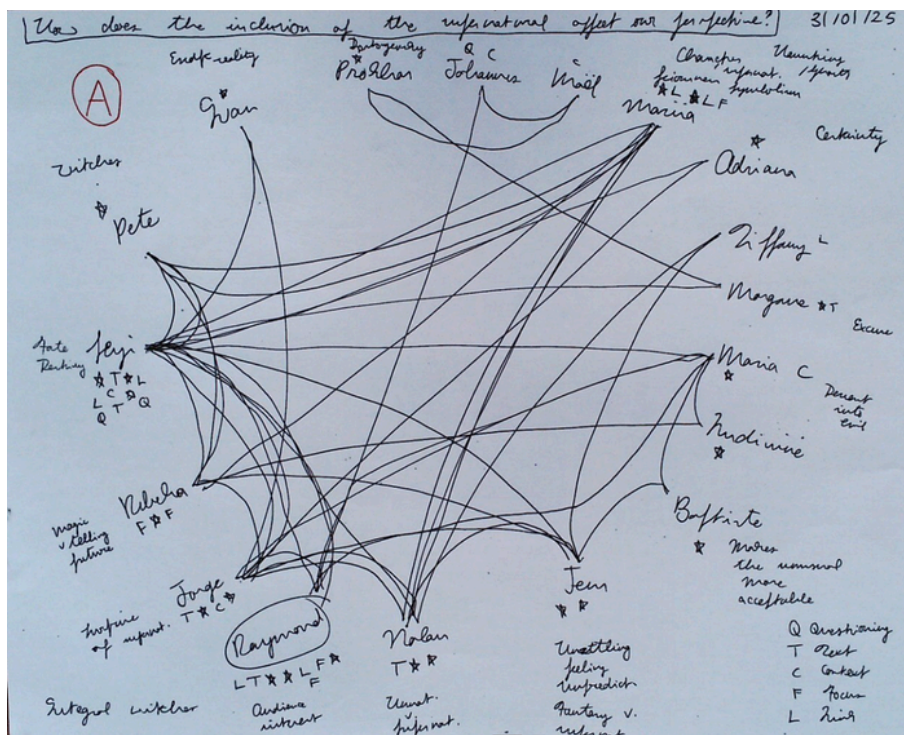






## Spiderweb Discussion

In the image below you will see how a teacher assessed a class discussion. It can offer a great moment of reflection for the teacher and their students. Again, this can be adapted to suit your own context.



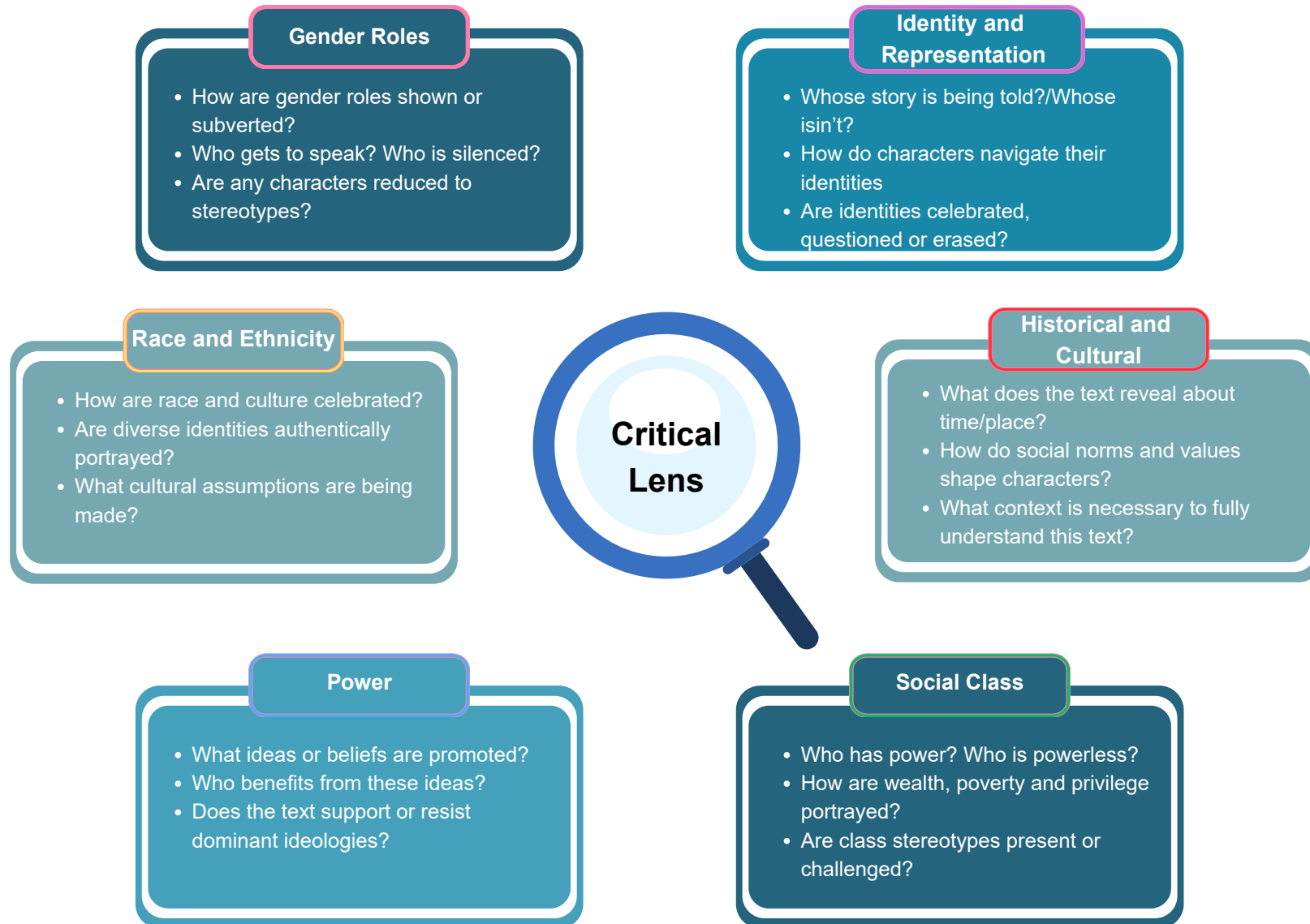
## Labelling Student Contributions

The table below is a sample of coding that could be used in the Spiderweb Discussion. Again, it can be adapted to suit your context.

Code	Student Action
Q	Question posed
F	Follow on point
R	Reference made
A	Agreed with a point made
D	Disagreed with a point
L	Linking points back to the text



## Critical Lens



Adapted from Freire (1973), Foucault (1980) and Shor (1999)



## Choice and Learner Agency

### Dramatic Monologue

Write and perform as a voice within or silenced by the text. Explore moral responsibility or complicity.

### Open Letter

Address a character, group, or institution in the poem. Argue for justice, reform, empathy etc.

### Visual Poem or Art Response

Use mixed media to show crises or epiphanies that characters in encounter in the text.

### Flash Fiction

Extend the text into a mini short story that explores consequences of a character's decision or action.

### Podcast Snippet

Create a 'Moral Dilemma' podcast where you debate or reflect on the choices depicted in the text.

### Reviewing an Evening With

You are reviewing a recital by an author. Consider how experiencing their texts read aloud affects your interpretation of their work.

### Scripted Dialogue

Perform a staged conversation between the author and a critic to explore various interpretations and ethical standpoints.

### Counter Narrative

Retell a moment in the text from a silent or marginalised individual's perspective.

### Breaking News Report

Imagine the text's events reported by a journalist. Whose voices are amplified and whose are excluded? Why?

### Soundscape

Create an audio piece that captures the emotional or moral atmosphere of a moment in a text. Reflect on how sound alters interpretation.

### Ethical Hearing

Stage a mock tribunal in which an individual's decisions or actions are discussed from a moral or ethical standpoint. Prosecutors, defendants and witnesses should be present.

### Museum Curate

Design a guided tour exhibit showcasing artifacts, images and symbols that represent a theme or conflict within a text.

### Parody or Satire

Create and perform a humorous reworking of a scene to expose hypocrisy, corruption or moral blindness.

### Hot Seat

Assume the role of a character who is asked probing questions by peers. The character must justify choices and reveal hidden motivations.

### Cross-Text Conversation

Have two individuals from different texts meet and converse about their perspectives, struggles or motivations.

### Alternate Ending

Create a reimagined conclusion to a text that explores what might have happened if a crucial moment or decision had been different.



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# Session 3

Writing with Purpose:  
Opportunities for  
Authentic Student  
Expression





## Would You Rather... Write

This writing activity is designed to spark creativity and give students meaningful choices in how they express their ideas. By offering paired options students are encouraged to explore different genres and perspectives while still engaging with themes that matter to them.

This activity can use it as a warm-up exercise, a differentiated writing task, or even as inspiration for longer projects.

A blog post sharing your thoughts on an issue you care about

or

A poem expressing your feelings on the same issue

A short story where you are the hero overcoming a challenge

or

A screenplay scene capturing the same challenge in dialogue and action

A persuasive speech convincing others to take action on an environmental issue

or

A script for a debate where you argue both sides of the same issue

A character profile for a novel or play

or

A social media profile (imaginary posts, comments, bios) for that character

A travel guide to your hometown (real or idealized)

or

A postcard describing your hometown to someone who has never visited

A diary entry describing a moment of success

or

A motivational speech encouraging others to strive for success



## Would You Rather... Write

A script for a podcast debate  
on a controversial topic  
**or**  
A reflective journal entry  
exploring your own view of  
that topic

A descriptive piece about a  
place that inspires you  
**or**  
A set of instructions guiding  
someone through that place  
step by step

A eulogy celebrating the  
achievements of an inspiring  
historical figure  
**or**  
A fictional interview with that  
figure about their life

A news report about a  
scientific breakthrough  
**or**  
A first-person account as if  
you were the scientist who  
made the discovery

A fairy tale with a modern  
twist  
**or**  
A comic strip retelling the  
same fairy tale

An article reviewing your  
favourite book, film, or TV  
show  
**or**  
A dialogue between two  
characters who disagree  
about it

***Encourage students to justify their choice for deeper reflection.***



## TY Writing Experiences

- Tell a stranger about a beloved family tradition
- Choose an object which really matters to you, and write a letter to your future grandchild, explaining why you are leaving it to him/her.
- describe yourself in the third person, as if you were a character in a book
- two people who hate each other are stuck in a lift for some hours: describe what happens.
- write a short story in which you are the villain.
- First sentence: "I didn't know what was happening at that time". Continue the piece.
- Your city/town 100 years from now.
- You are with a friend. They get a telephone call in the middle of your chat, and answer it: write only what you hear as their part of the conversation.
- The joy of good habit.
- A story which starts: "When I confronted him, he denied he'd ever said it."
- A newly-invented product which will change your life.
- Your bedroom at home from the perspective of a stranger who moves into it for a week.
- You are able to bring back from the dead one person: who, why and what happens?
- 20 years from now, you meet up with a friend from school you haven't seen since. Describe the meeting
- Irresistible temptation.
- Introduce your long-time imaginary friend.
- You are a customer during a bank/shop robbery. You are made to lie face-down on the floor. Describe the robbery from this point of view.
- The oldest item you own.







# PURPOSE AUDIENCE FORMAT



*Your Purpose, Audience, and Format will shape the words you choose, the tone you use, and the way you organise your writing.*

## PURPOSE - WHY AM I WRITING?

Argue, Entertain, Persuade, Describe, Inform,  
Explain, Advise, Instruct, Promote, Inspire,  
Reflect, Record

WHY?

## AUDIENCE - WHO AM I WRITING FOR?

Peers, Parents, Teachers, Community, General Public,  
Sports Fans, Music Artists, Business Professionals,  
Academics, Politicians, Social Media followers

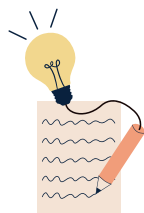
WHO?

## FORMAT - HOW WILL I PRESENT IT?

Newspaper Article, Speech, Letter, Podcast, Diary,  
Email, Blog, Flyer, Script, Poem, Review, Biography,  
Essay, Short Story

HOW?

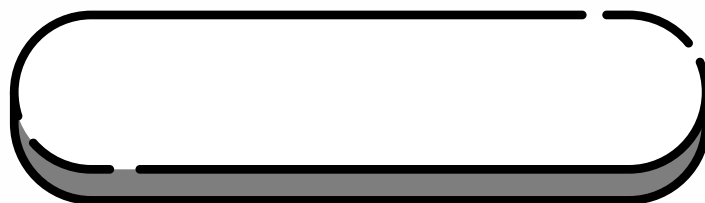




# PLANNING FOR WRITING

## PURPOSE, AUDIENCE & FORMAT

**Stimulus**



**PURPOSE**  
(Why?)

- What do I want my reader/listener to feel, think, or do?
- Am I writing to inform, persuade or entertain?

**AUDIENCE**  
(Who?)

- Who will read or hear this?
- What kind of language will work best for them?

**FORMAT**  
(How?)

- What voice suits this piece?
- How formal or informal should it be?
- What techniques could I use?

**REFLECTION**

- Did my purpose stay clear?
- Did I write with my audience in mind?
- Did my tone/style suit the task?



### Pick and Mix Activity

This worksheet provides teachers with a selection of suggested purposes, audiences, and formats. These can be cut out and used as part of the Pick and Mix activity, allowing students to combine different options to practise writing for a variety of contexts.

✂.....

PURPOSE	AUDIENCE	FORMAT
Persuade	Peers	Speech
Inform	Parents	Newspaper Article
Reflect	Community	Blog
Advise	Protest Groups	Podcast
Describe	Sport fans	Flyer
Argue	Teachers	Biography
Inspire	General Public	Drama Script
Promote	Musicians	Interview
Explain	Social Media Followers	Diary
Entertain	Politicians	Review



# PRE-WRITING CHECKLIST



## PURPOSE

Do I know what the task is asking me to do?



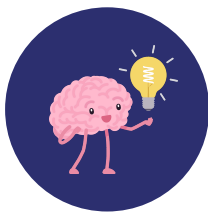
## AUDIENCE

- Who will be my audience?
- What do they need to know/feel?



## FORMAT

- How will I present my work?
- How will I structure my ideas?



## KNOWLEDGE

- What do I already know about this topic?
- What do I need to know?



## EXAMPLES/EVIDENCE

- What examples or evidence might I need?  
(Quotations, Statistics, Anecdotes etc)

~ Selena Wilkes



## The Habit Loop

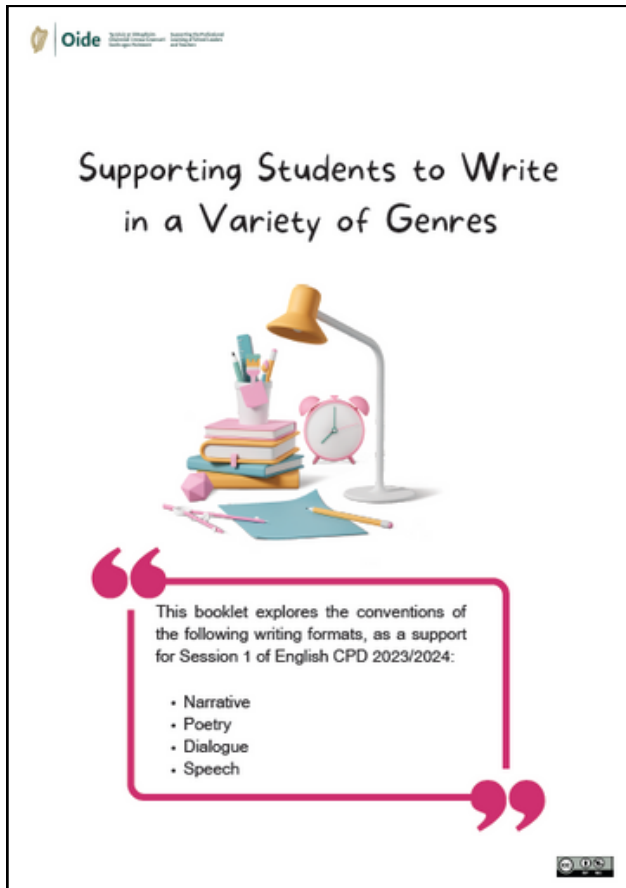
Use the Habit Loop to build consistent writing routines by choosing one or more strategies from each stage (Cue, Crave, Response, Reward). This helps motivate students, support their writing process, and celebrate progress, making writing a regular and rewarding classroom habit.



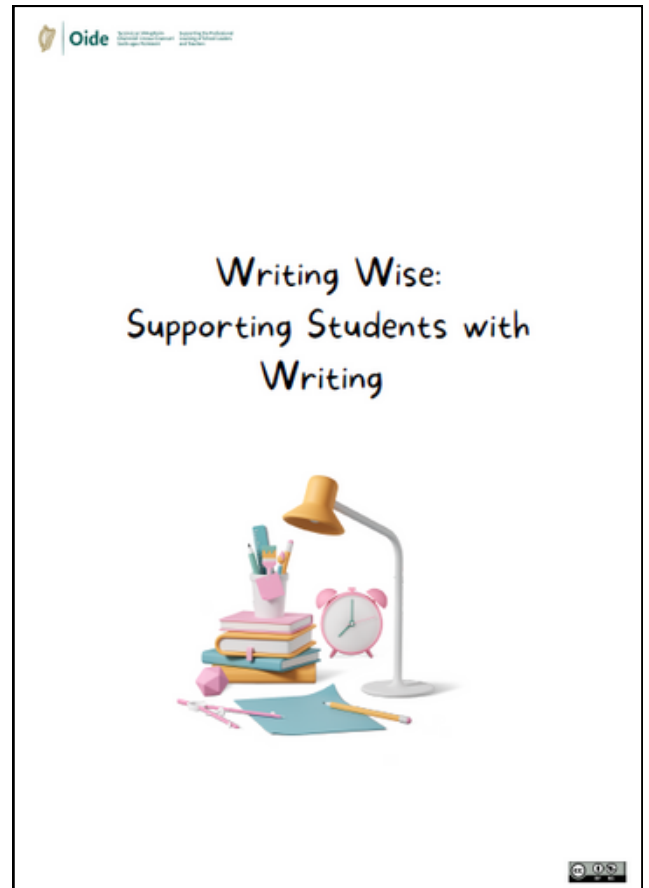


## Writing Supports

The following two booklets contain supports and classroom resources which may aid your discussion of a variety of writing genres across post-primary English.



Click the image to access a PDF on  
Supporting Students to Write in a  
Variety of Genres



Click the image to access a PDF on  
Writing Wise: Supporting Students with  
Writing



## A Guide to Support Planning for Transition Year English

<b>Title</b>	A short title that clearly describes the focus and purpose of the module.
<b>Rationale</b>	A clear and concise description of why the learning in this module is relevant for Senior Cycle students.
<b>Aims</b>	<p>A brief statement that outlines the over-arching purpose of the module.</p> <ul style="list-style-type: none"> <li>What will students experience by engaging in this module?</li> <li>What will be the benefits to students taking the module?</li> </ul>
<b>Context</b>	An overview of who will be engaging in this module- their prior knowledge and experience, interests and relevant information.
<b>Student Dimensions</b>	An identification of the relevant <b>StudentDimensions</b> that are developed through the learning experiences in this module.
<b>Time Allocation</b>	The duration and intended number of lessons for this
<b>Learning Outcomes</b>	Specific statements that describe the learning that students should be able to demonstrate at the end of this module i.e. the outcomes of the learning. <i>(Learning outcomes are informed by the developmental indicators).</i>
<b>Teaching for Student Learning</b>	Describe activities ( <b>student experiences</b> ) that can support students in realising the learning outcomes identified. These activities will link to the aims and learning outcomes identifies.
<b>Resources</b>	A description of the resources that will support the learning in this module.
<b>Assessment</b>	A description of the variety of ongoing tasks, reflection exercises, and activities for both summative and formative purposes. These integrated assessment approaches will evidence the learning in this module.

Background

Understanding  
Learners

Intentions

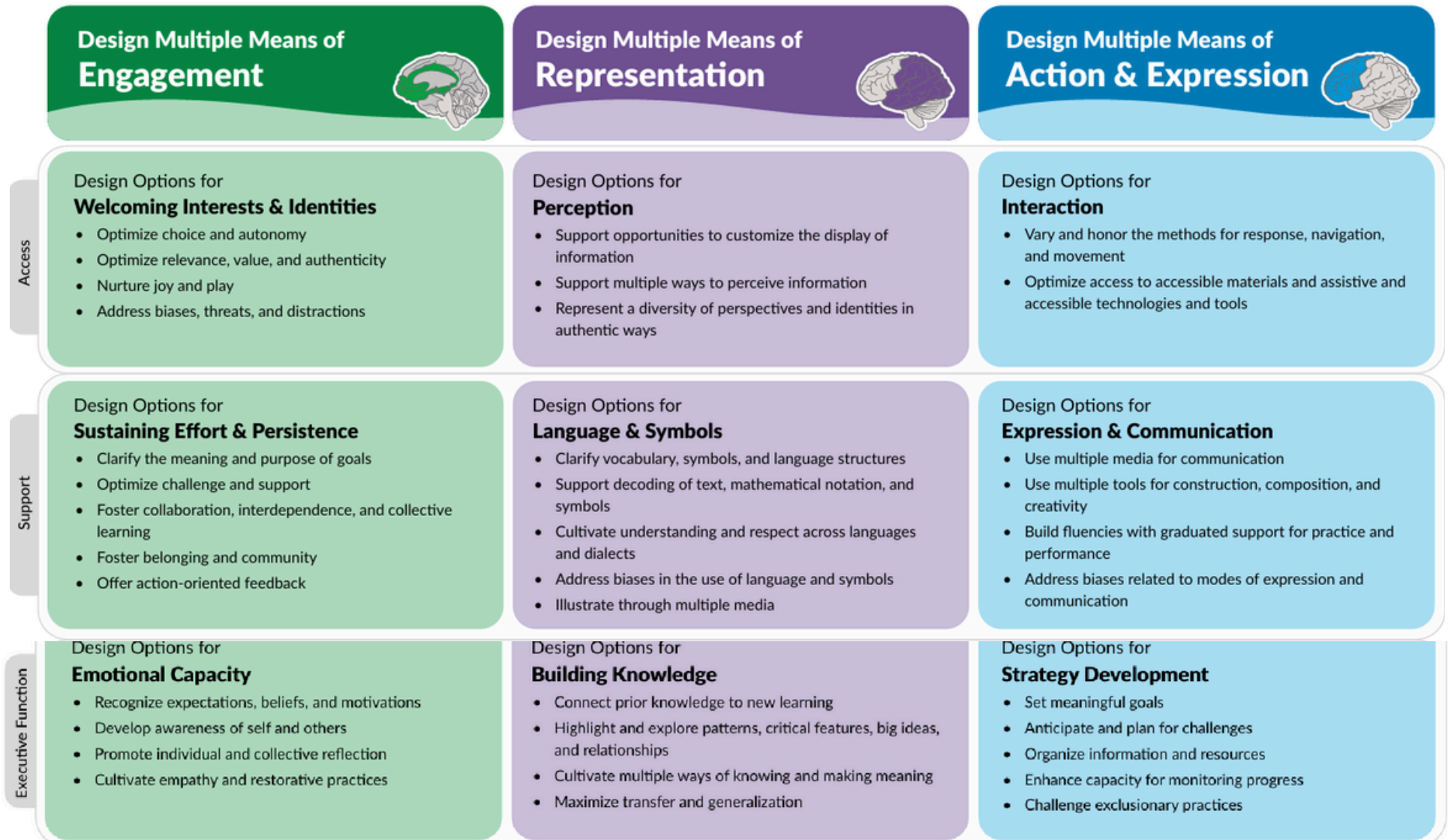
Learning  
Activities

Demonstrate



## CAST Universal Design for Learning Guidelines

The goal of UDL is **learner agency** that is purposeful & reflective, resourceful & authentic, strategic & action-oriented.





## From Everyday to Lifelong Learning

### Post a Review on TikTok

**Start:** Write a TikTok-style caption reviewing a new song/show.

**Build:** Expand it into a structured review for a school newspaper or blog.

### Message a Speech

**Start:** Write the text you'd send to convince a friend to come to an event.

**Build:** Rewrite it as a speech to persuade your class.

### Reflect in your Stories

**Start:** Draft an Instagram story about your weekend.

**Build:** Expand into a reflective journal piece that explores how you felt, why it mattered.





## 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)



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