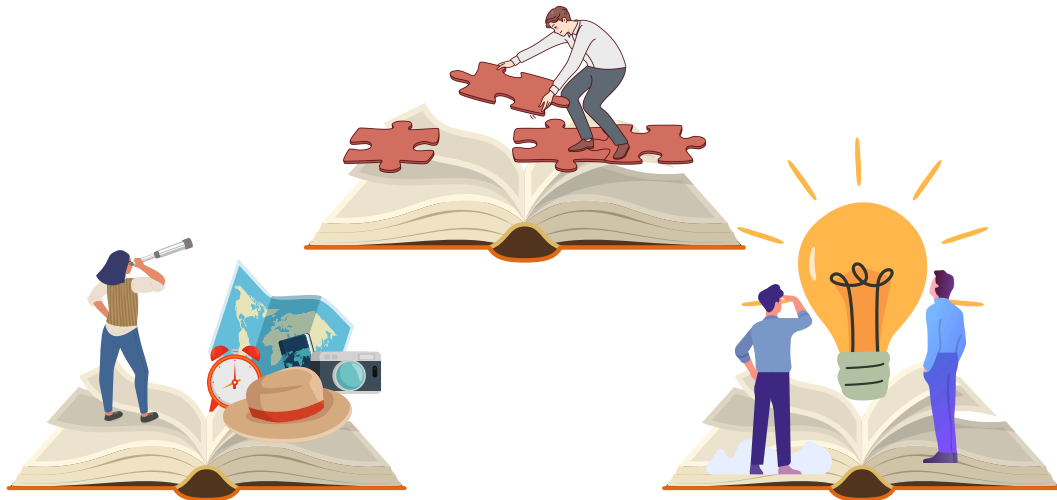




Session Two

Engaging Language and Literature: Practical Strategies for Pre-Reading, Reading, & Post-Reading Engagement in the Classroom





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Exploring Pre-Reading, During Reading and Post Reading Strategies

Text Selection

Text(s) currently studying or intending to study at Junior Cycle or Leaving Cert level:

Teaching Strategy Evaluation

- Discuss and evaluate pre-reading, during reading, and post-reading teaching strategies.
- Analyse their effectiveness.
- Explore adaptation for your own classroom contexts.

Pre-Reading/Prepare

Strategy 1:

Description:

Adaptation for Classroom Context:

Strategy 2:

Description:

Adaptation for Classroom Context:

Strategy 3:

Description:

Adaptation for Classroom Context:



During Reading

Strategy 1:

Description:

Adaptation for Classroom Context:

Strategy 2:

Description:

Adaptation for Classroom Context:

Strategy 3:

Description:

Adaptation for Classroom Context:

Post-Reading/React

Strategy 1:

Description:

Adaptation for Classroom Context:

Strategy 2:

Description:

Adaptation for Classroom Context:



Strategy 3:

Description:

Adaptation for Classroom Context:

Conclusion

Summary of key insights and action points

Next Steps for implementation in classroom practice.

Additional Notes/Comments



Getting started with...

Oide *The Strange Case of Dr. Jekyll and Mr. Hyde*

by Robert Louis Stevenson



Main Characters

Gabriel John Utterson - The narrator. A respected lawyer and community member.

Dr. Henry Jekyll - A well respected doctor of good standing in the community. However, Henry Jekyll has a secret life where he conducts scientific experiments.

Edward Hyde - The evil alter ego of Dr. Jekyll.

Dr. Hastie Lanyon - A friend of Dr. Jekyll's, presenting the more skeptical and scientific side to the story.

Setting

The novel is set in **Victorian London (1830s - 1901)**. At this time, London was a place of great wealth and great poverty. In the novel, the streets are described as dark, narrow and threatening. London was a place of danger and crime, where the fog falls over the buildings and strange occurrences happen under the cloak of mist.

Brief Plot Overview

The Strange Case of Dr. Jekyll and Mr. Hyde is a **gothic novel**. It contains **elements of horror** and **fantasy**.

When Dr. Jekyll, a respected doctor and member of Victorian society, conducts dark scientific experiments in his laboratory, he realises that he can create life. Mr. Hyde, his creation, becomes his alter-ego, a representation of his darker side. At first, Dr. Jekyll delights in his secret, and roams the city at night as Mr. Hyde. However, as Mr. Hyde gains strength, he becomes increasingly difficult to control and contain.

Some Themes



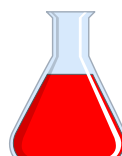
Good vs. Evil



Crime



Morality



Science

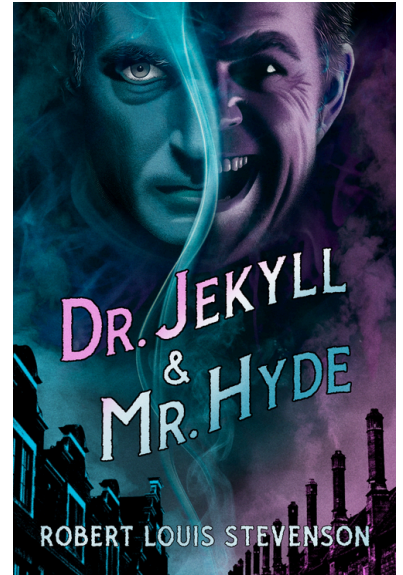


Image courtesy of Penguin Classics



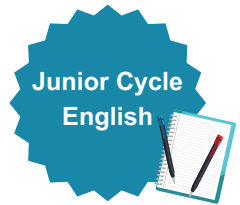
It was on the moral side, and in my own person, that I learned to recognise the thorough and primitive duality of man.



-Henry Jekyll's statement of the case.

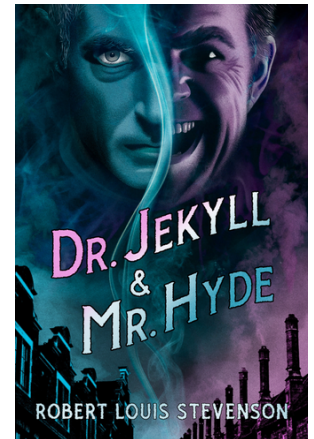
Click to listen to the **full audiobook** of the novel, courtesy of ESL.





Read and Respond

Strange Case of Dr. Jekyll and Mr. Hyde
by Robert Louis Stevenson



Please note: The questions and activities below are a small sample of ways that texts could be incorporated into lessons at Junior Cycle. Teachers will need to consider the unique context and both age and stage of their students when planning how to best use/adapt this resource.

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.

Oral Language 8	Listen actively to interpret meaning, compare, evaluate the effectiveness of, and respond to drama.... noting key ideas, style, tone, content and overall impact in a systematic way ○ ★
Reading 7	Select key moments from their texts and give thoughtful value judgements on the main character, key scene... ★
Writing 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 ○ ★
Communication and Literacy 1.6	Listen to and respond to a range of stories



In groups, you will analyse individual extracts from the text. Each extract is accompanied by a series of questions to support your analysis.

In your group, read the extract and annotate it with your ideas. Be prepared to share your ideas afterwards.

Group 1

‘Mr Hyde shrank back with a hissing intake of the breath. But his fear was only momentary; and though he did not look the lawyer in the face, he answered coolly enough: ‘That is my name. What do you want?’

Questions

1. Can you identify any new vocabulary? What does it mean? What does it reveal about character, setting or theme?
2. What image is painted in the reader’s mind with the words ‘shrank back with a hissing intake’? What does this image suggest about Hyde?
3. Why doesn’t he look Utterson in the face?
4. What does the adverb ‘coolly’ suggest about Hyde?

Group 2

“He never told you,’ cried Mr. Hyde, with a flush of anger. ‘I did not think you would have lied.”

Questions

1. Can you identify any new vocabulary? What does it mean? What does it reveal about character, setting or theme?
2. What are the connotations of the verb ‘cried’?
3. What does the verb ‘cried’ suggest about Hyde here?

Group 3

‘Mr Hyde was pale and dwarfish, he gave an impression of deformity without any nameable malformation, he had a displeasing smile, he had borne himself to the lawyer with a sort of murderous mixture of timidity and boldness, and he spoke with a husky, whispering and somewhat broken voice; all these were points against him, but not all of these together could explain the hitherto unknown disgust, loathing and fear with which Mr Utterson regarded him.’

Questions

1. Can you identify any new vocabulary? What does it mean? What does it reveal about character, setting or theme?
2. What is meant by ‘an impression’ of deformity? How can that be possible?
3. What do you think was so ‘displeasing’ about Hyde’s smile?
4. What is odd about the phrase ‘mixture of timidity and boldness’?
5. Why might this be considered a ‘murderous mixture’?



Group 4

'God bless me, the man seems hardly human! Something troglodytic, shall we say? Or can it be the old story of Dr Fell? Or is it the mere radiance of a foul soul that thus transpires through, and transfigures, its clay continent?'

Questions

1. Can you identify any new vocabulary? What does it mean? what does it reveal about character, setting or theme?
2. What does the phrase 'God bless me!' reveal about Utterson and how he feels?
3. A troglodyte is a member of a supposed prehistoric race that lived in caves or holes, a caveman. What does Utterson's suggestion that Hyde is something 'troglodytic' suggest about Hyde?
4. Utterson's remark about it being the 'old story of Dr Fell' alludes to a nursery rhyme entitled, 'I Do Not Like Thee Dr Fell'. It was written by Tom Brown in 1680 about the Dean (Head) of the University where he was studying. What does the nursery rhyme suggest about Utterson's feelings towards Hyde?

*I do not like thee, Doctor Fell,
The reason why I cannot tell;
But this I know, and know full well,
I do not like thee, Doctor Fell.*

Group 5

'Poor Harry Jekyll,' he thought, 'my mind misgives me he is in deep waters! He was wild when he was young; a long while ago to be sure; but in the law of God, there is no statute of limitations. Ay, it must be that; the ghost of some old sin, the cancer of some concealed disgrace: punishment coming ... and the lawyer, scared by the thought, brooded awhile on his own past, groping in all the corners of memory, lest by chance some Jack-in-the-Box of an old iniquity should leap to light there.'

Questions

1. Can you identify any new vocabulary? What does it mean? What does it reveal about character, setting or theme?
2. What does Utterson mean by 'he is in deep waters'?
3. What do you think Utterson means when he says, 'the ghost of some old sin'? What are the connotations of this metaphor?



Getting started with... *The Best We Could Do* by Thi Bui



Main Characters

Thi - The author and narrator of the graphic memoir, on a quest to understand her family's history and the impact of war on their lives.

Má - Thi's mother, whose resilience and sacrifices shape her family's journey from war-torn Vietnam to the United States.

Bố - Thi's father, haunted by memories of war and struggling to connect emotionally with his family in their new homeland.

Anh - Thi's brother, navigating his identity and sense of belonging while grappling with the expectations placed upon him as the eldest son.

Nam - Thi's son, embodying the generational complexities of identity and belonging as he grows up in America, distant from his family's roots in Vietnam.



Image courtesy of
Abrams Books

Setting

The Best We Could Do traverses diverse settings from war-torn **Vietnam** and bustling **Saigon**, to the **United States** in the mid to late **20th century**, capturing the resilience of Thi Bui's family amidst conflict and displacement.

Brief Plot Overview

The Best We Could Do is a **graphic memoir**.

The story follows Thi Bui's exploration of her family's history, spanning from war-torn Vietnam to their resettlement in the United States. Through vivid illustrations and personal narratives, Thi delves into her parents' experiences of survival, their struggles as refugees in camps, and their pursuit of a new life in America. The graphic memoir offers a poignant portrayal of the immigrant experience and the complexities of family ties across cultures.



“We're all refugees from something.”
-Thi Bui

Some Themes



Identity



Displacement



Intergenerational
Trauma

Click to watch Thi Bui read **an excerpt from the novel**, courtesy of Asian American Writers' Workshop





Exploring Senior Cycle Texts *The Best We Could Do* by Thi Bui

Please note: *The Best We Could Do* by Thi Bui is a graphic novel included as part of the Prescribed Material for the Leaving Certificate English Examination in 2026.

This extract and accompanying activities may be used to explore General Vision and Viewpoint, Literary Genre and Cultural Context at Higher Level or Social Setting, Relationships, and Hero, Heroine, Villain at Ordinary Level.

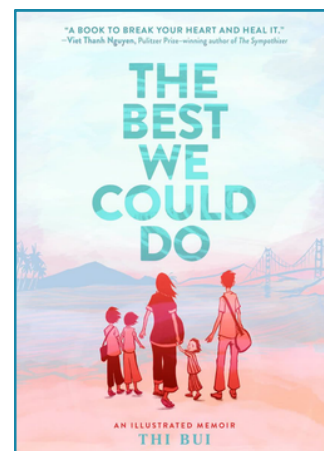


Image courtesy of
Abrams ComicArts

Background to the graphic novel:

The Best We Could Do addresses identity, displacement and assimilation, race, decolonisation, and political and historical movements and their impact on people, with advanced vocabulary, similes, idioms, and historical context and culture. While blending the written word with images, it promotes critical thinking through a coming-of-age memoir laden with issues of cultural and self-identity, intergenerational trauma and endless sacrifice within a family. Using the graphic novel format, this book serves readers through verbal and visual storytelling that supports multi-modal teaching. Primarily told as a memoir, *The Best We Could Do* also includes major historical events. **Please be advised that this text and the activities below contain adult and contentious themes.**

Pre-reading Activity:

The author references events in the world as she describes her family members' lives: France surrendering to Nazi Germany (p. 102), U.S. dropping atomic bombs (p. 115), First Indochina War (p. 157), Geneva Accords (p. 167), Vietnam War (p. 200), Fall of Sài Gòn/Liberation Day (p. 211), and Vietnamese boat people exodus (p. 267) are a few examples.

In groups or individually, research these topics and make a rough timeline; include a short description of each event.



Click here for a pronunciation guide





Group Reading Discussion Questions:

On Family:

- “Family is now something I have created and not just something I was born into” (p. 21). What does the author mean by this statement? What is the difference between “created” and “born into”? What is similar?
- Bó states, “You don’t have a sister named Bich anymore. She is dead to us” (p. 27). What events caused Bó to say this about his daughter? If you were Thi or Tâm, how would you interpret this statement?
- In the set of panels on page 28, the family avoided ever talking about the incident to the point that Má thought that Thi didn’t remember. Thi exclaims, “I was there! How do you think I could forget something like that? Almost thirty years later, I didn’t know I was still angry.” Why would this memory still make Thi angry? How would you feel if you were Thi? What might cause a family to avoid discussing a difficult situation?

On Culture and Identity:

- “And imagine each block, each day turned us a little more American” (pp. 65). “I learned about America mostly through books and TV, and from what my sisters learned in school” (p. 67). If you were going to mentor a new classmate from another country, how would you share and explain what it means to be “a little more American” or Irish, to your new classmate? What books, television shows, or other media would you use to demonstrate your ideas? What elements in your everyday environment shape your national or cultural identity?
- “Don’t be such a REFUGEE!” (p. 285). What is meant by this comment? When you hear the word “refugee,” what do you think of? How do perceptions of refugees affect their experience?
- What is the difference between leaving a country voluntarily and being forced to leave your homeland? What are some positive and negative effects of a dislocation?

On War and Conflict:

- Using specific examples from the book, how did class differences affect people’s experience of war and their decisions about which side to take?
- How did certain features of geographic location affect people’s experience of war? Cite specific examples from the book.
- As explored throughout the book, war can have immediate and lasting impacts on the people experiencing it. Find specific examples in the book that show the direct or implied impact of war on children and families.



Group Reading Discussion Questions:

On History:

- Examine the four panels on pages 128 and 129, and the quote “*I had no idea that the terror I felt was only the long shadow of his own*” (p. 129). Compare Bó’s upbringing in Vietnam to Thi’s upbringing in San Diego. How are they similar? Different? What is meant by Thi’s quote? How is trauma passed down between generations?
- Thi’s family escapes to Vietnam on a boat bound for Malaysia. They face many hardships - little food (p. 235), tight sleeping arrangements (p. 236), possible pirates (p. 242), bad potable water (p. 244), etc. If you were aboard a boat headed toward freedom, what five items would you want to bring on the boat to survive? What would you have to leave behind? Share your list of items with a partner, and then narrow your list to three items for the two of you.
- What similar stories of escape have you read about throughout history or on the news? On page 267, Bui incorporates her family’s real refugee camp identification photographs into the graphics. What was Bui’s intention in doing so? Was it effective? Find another page where real photographs could enhance the story line.

Post Reading - Reacting

Gender Roles

- Consider the perspectives of the women in the stories of Thi’s parents and grandparents. Retell a story from their point of view. Cite specific examples from the book to support your retelling.

Graphic Novels

- Have you read other graphic novels? How did those graphic novels compare to *The Best We Could Do* in how they told a story? Visually speaking, what elements appealed to you in this graphic memoir? Share a particular layout or panel that best demonstrated these features. How do you think the graphic novel format of this memoir affected its message and potency?

Literary Scavenger Hunt

- Throughout *The Best We Could Do*, Bui infuses her story with rich, figurative language and beautiful panels. Embark on a literary scavenger hunt to locate your favorite phrases or quotes. Create a shareable quote card image to be published on the social media site of your choice (remember to attribute appropriately).



RACER Response Questions

Copy & Paste Question Here

Rephrase	
Answer	
Cite	
Explain	
Restate	



Figurative Language Recording Sheet

1. Find different examples of figurative language.
2. Highlight the examples.
3. Annotate which type of figurative language it is on the story.
4. Add what the figurative language means.

Page or paragraph #	Quoted figurative language	Type of figurative language	What it means



Literary Elements Recording Sheet

1. What is the POV?
2. What is the conflict?
3. What is the tone of the overall story?
4. Describe the mood.
5. Describe the main character's personality traits.
6. State your supporting evidence

Page or Paragraph #	Element	Supporting Evidence from Story
	Point of View	
	Conflict	
	Tone	
	Mood	
	Character	



Theme Recording Sheet

1. Find at least three examples throughout the text that support the theme.
2. Highlight pieces of evidence.
3. Record here and explain how the evidence supports the theme.

Location in the story (Beginning, Middle, End)	Evidence/Citation/Quote	Explanation of how it supports the theme



Signpost Recording Sheet

1. Find the different signposts throughout the story.
2. Highlight & Annotate.
3. Pose the anchor question.
4. Jot down your answer.

Pg #	Signpost	Anchor Question I Ask Myself	My Answer/Notes



Notice & Note

Name _____

Book _____

Contrasts & Contradictions

When a character does something that contrasts with what you'd expect or contradicts his earlier acts or statements, STOP and ask, "Why is the character doing that?"

Aha Moments

When a character realises, understands, or finally figures out something. STOP and ask yourself, "How might this change things?"

Tough Questions

When a character asks herself a very difficult question, STOP and ask yourself, "What does this question make me wonder about?"

Words of the Wiser

When a character (probably older and wiser) takes the main character aside and offers serious advice, STOP and ask, "What's the life lesson and how might it affect the character?"

Again & Again

When you notice a word, phrase, or situation mentioned over and over, STOP and ask yourself, "Why does this keep happening again and again?"

Memory Moment

When the author interrupts the action to tell you about a memory, STOP and ask yourself, "Why might this memory be important?"

Use the back to jot down the page numbers of the signposts you spot



Notice & Note

Name _____

Book _____

Contrasts & Contradictions

Aha Moments

Tough Questions

Words of the Wiser

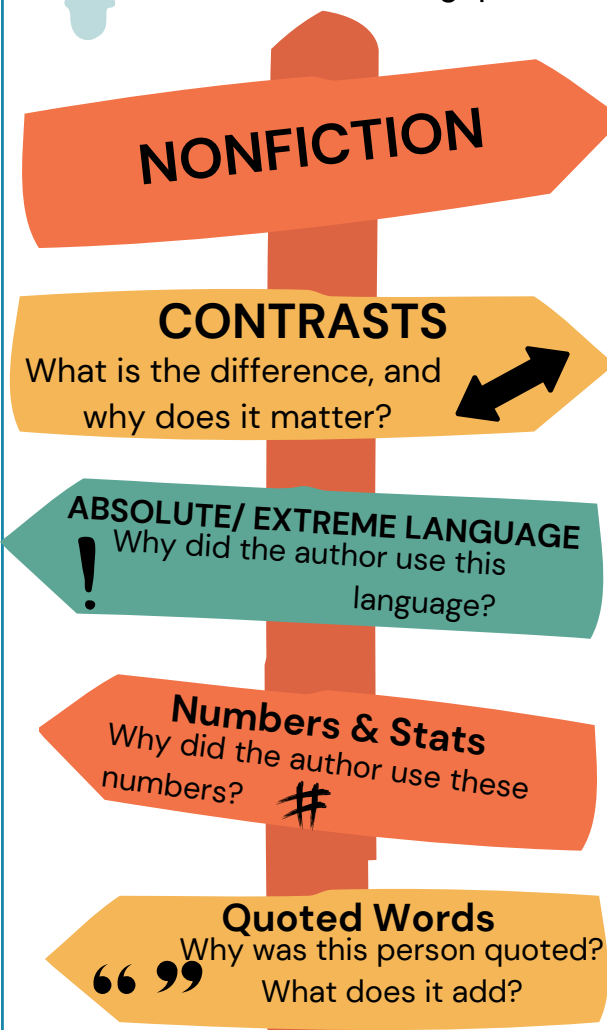
Again & Again

Memory Moment



Stop & Ask

these questions as you notice & note any fiction or non fiction signposts





Main Characters

Philip Marlowe - A hard-boiled private detective with a sharp wit and a code of honour.

General Sternwood - An elderly, wealthy man with a mysterious past and ailing health.

Vivian Sternwood Rutledge - Sternwood's independent and enigmatic older daughter, with a taste for danger.

Carmen Sternwood - Vivian's younger sister, wild and unpredictable, with a penchant for trouble.

Eddie Mars - A smooth and ruthless nightclub owner involved in various shady dealings.

Owen Taylor - Sternwood's former chauffeur, whose death sets off the events of the novel.

Setting

The Big Sleep primarily takes place in **1930s Los Angeles**, a city filled with glitz, glamour, and corruption. From the opulent mansions of the wealthy elite to the seedy backstreets of the criminal underworld, the novel's settings reflect the dichotomy of the city. Throughout the novel, Chandler paints a vivid portrait of Los Angeles, capturing both its allure and its underbelly.

Brief Plot Overview

The Big Sleep is a work of **detective fiction**.

The story follows private detective Philip Marlowe as he is hired by the wealthy General Sternwood to handle a case involving blackmail. As Marlowe delves deeper into the investigation, he becomes embroiled in a complex web of deceit, murder, and double-crossing, uncovering dark secrets lurking beneath the surface of Los Angeles' high society.

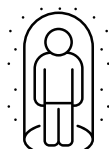
Some Themes



Corruption



Wealth & Privilege



Isolation



Loyalty



Image courtesy of Penguin



“Dead men are heavier than broken hearts.”

-Philip Marlowe

Click to listen to the **full audiobook** of the novel, courtesy of **HQ Audiobooks**.





Exploring Senior Cycle Texts *The Big Sleep* by Raymond Chandler

Please note: *The Big Sleep* written by Raymond Chandler is a gritty detective novel included as part of the Prescribed Material for the Leaving Certificate English Examination in 2025.

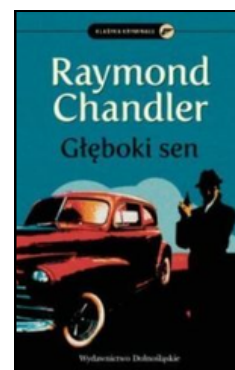
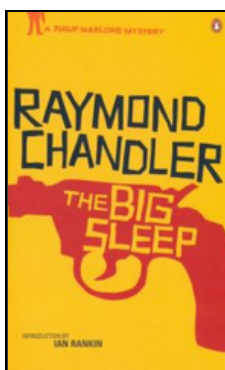
This extract and accompanying activities may be used to explore General Vision and Viewpoint, Literary Genre and Cultural Context at Higher Level or Social Setting, Relationships, and Hero, Heroine, Villain at Ordinary Level.



Background to the author and novel

Raymond Chandler produced his first novel, *The Big Sleep* in 1939. It introduced the now well-known character of Philip Marlowe, a tough but honest private detective. The story introduces General Sternwood, a man with four million dollars, and two young daughters, both pretty and both wild. He's an old, sick man, close to death, but he doesn't like being taken advantage of. So he asks private detective Philip Marlowe to get a blackmailer off his back. Marlowe knows the dark side of life in Los Angeles well, and nothing much surprises him. But the Sternwood girls are a lot wilder than their old father realises. They like men, drink, drugs - and he soon realises it's no longer just a question of blackmail...

Judging a book by its cover



Analyse the five examples of book covers from various editions of *The Big Sleep*. Discuss your thoughts and observations in pairs or small groups, then complete the following table:



Describe what you can see on each cover, noting differences and similarities	
What do the colors on the cover make you think of? What emotions do they conjure? What is the mood or tone of the cover art? What is unique about the cover art?	
Who do you think the book's intended audience is? Ex. Gender, age range, etc.	
What predictions can you make about the novel based on this particular cover?	
Overall, what does the cover tell you about the novel?	

Read this short extract from chapter 1 and answer the questions which follow:

It was about eleven o'clock in the morning, mid October, with the sun not shining and a look of hard wet rain in the clearness of the foothills. I was wearing my powder-blue suit, with dark blue shirt, tie and display handkerchief, black brogues, black wool socks with dark blue clocks on them. I was neat, clean, shaved and sober, and I didn't care who knew it. I was everything the well-dressed private detective ought to be. I was calling on four million dollars.

The main hallway of the Sternwood place was two stories high. Over the entrance doors, which would have let in a troop of Indian elephants, there was a broad stained-glass panel showing a knight in dark armor rescuing a lady who was tied to a tree and didn't have any clothes on but some very long and convenient hair.



The knight had pushed the visor of his helmet back to be sociable, and he was fiddling with the knots on the ropes that tied the lady to the tree and not getting anywhere. I stood there and thought that if I lived in the house, I would sooner or later have to climb up there and help him. He didn't seem to be really trying.

1. Why do you think the protagonist emphasises that he is "neat, clean, shaved, and sober"?
2. What might this reveal about his character or the expectations of his profession?
3. What do you think the protagonist means when he says he was "calling on four million dollars"?
4. What does this suggest about the purpose of his visit?
5. In what ways does the protagonist's observation about the knight and the lady tied to the tree reflect his personality or perspective?
6. What deeper meanings might be implied by this observation?

Imitation as Inspiration:

The opening chapter of *The Big Sleep* is widely regarded as a great example of how an author can quickly introduce character, setting, plot and tone.

- **Reread** the above extract again, several times, noting how much we can tell about character, setting, plot and tone.
- Write down the **stylistic features** that you notice. This could be things like the choice of words, the rhythm of the sentence, or how descriptive it is.
- **Create a Blank Template:** Take out unnecessary words like "the", "and", "but", etc., from the sentence or paragraph. Keep the important words that give the sentence its meaning. This leaves you with a template that you can fill in later.
- **Put Away the Original:** Keep the original text aside. We want your own creativity to shine without being influenced by the original author.
- **Choose a Topic:** Think of a topic that matches the style of the extract. If it's descriptive, maybe write about a place or a person. If it's emotional, maybe write about a personal experience.
- **Free write:** Write down as many details as you can about your chosen topic. Don't worry about making it perfect, just get your ideas down on paper.
- **Use the Blank Template:** Take the blank template you created earlier and use it as a starting point for your own writing. Fill in the blanks with your own words and ideas. If you find the template too restrictive, that's okay! Use the stylistic features you identified earlier to guide your writing instead.



Main Characters

Barbie - Margot Robbie plays the protagonist and "stereotypical Barbie", the default blonde doll everyone imagines when they think of the name. Her journey of self-discovery takes us to worlds unknown.

Ken - Ryan Gosling plays the character of Ken, the self-centred leader of 'The Kens', and Barbie's boyfriend. However, his feelings for her are somewhat unrequited.

Gloria - One of the few humans in the film. Gloria is a Mattel employee whose daughter, Sasha, is the owner of Robbie's Barbie. Gloria plays a pivotal role in breaking down the barrier between Barbieland and the Real World.

Sasha - Gloria's pre-teen daughter who owns Barbie. When Barbie seeks to find her owner, she's quite surprised by Sasha's contrarian attitude towards her.



Image courtesy of
IMDb

Setting

Barbie takes place in the **present day**, primarily set between the fictional '**Barbieland**' and **Los Angeles, California**.

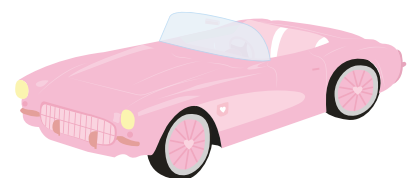
Brief Plot Overview

Barbie is a **dramatic comedy film**.

All the Barbies and Kens, of which there are many, are having the time of their lives in the colourful and seemingly perfect world of Barbieland. However, when they get a chance to go to the real world, they soon discover the joys and perils of living among humans.

“ I don't have anything big planned. Just a giant blowout party with all the Barbies, and planned choreography, and a bespoke song. You should stop by. ”

-Barbie



Click to watch the **trailer for Barbie** courtesy of Warner Bros. Pictures

Some Themes



Emotional
Expression



Gender
Norms



Personal
Growth



Self-
Acceptance





Exploring Senior Cycle Texts *Barbie* directed by Greta Gerwig

Please note: *Barbie* directed by Greta Gerwig is a dramatic comedy film included as part of the Prescribed Material for the Leaving Certificate English Examination in 2026.

This extract and accompanying activities may be used to explore General Vision and Viewpoint, Literary Genre and Cultural Context at Higher Level or Social Setting, Relationships, and Hero, Heroine, Villain at Ordinary Level.



Background to the Movie:

Barbie is a toy doll that was created in 1959 by businesswoman Ruth Handler, who co-founded the toy company Mattel with her husband. The first Barbie doll debuted at the New York Toy Fair in March 1959. Handler didn't want Barbie to be portrayed only as a wife and mother, but also as a "career woman." Barbie sold 300,000 dolls in that first year and quickly became a household name and its success continued from there. Over the years, Barbie has changed and evolved. The toy company has made various attempts at diversifying the doll in terms of race, ethnicity, disability, body size, etc. to be more inclusive and more reflective of our diverse society. The topic of Barbie raises issues of identity, diversity, representation and bias and the 2023 release of the film *Barbie* has ignited much public conversation and social commentary on the topic.

Pre-watching Activities - Discussion Starters:

What was your favourite toy:

- when you were 3?
- when you were 5?
- when you were 7?
- when you were 9?
- when you were 11?
- now?



Why do you think children are given toys?

Are there 'good' toys and 'bad' toys? Explain your response.

Imagine you were given €50 to buy a toy for a 5 year old child. Conduct research to decide what you would buy for them and be prepared to explain your purchase.



Key Vocabulary

Match each of the following terms to its definition

#	Term	Answer	Definition
1	stereotype		An advocate of women’s rights on the basis of equality of the sexes
2	misogyny		A widely-held set of fixed ideas or characteristics attributed to an individual or group – can be positive or negative
3	utopia		A system of society or government in which males hold power (over females)
4	perspective		Dislike, contempt for, or ingrained prejudice against women
5	heroism		Constructions made by textual choices which result in a version of reality
6	patriarchy		Point of view, attitude or way of thinking
7	representations		Use of humour, irony, exaggeration to ridicule social or human behaviours
8	feminist		Conduct which exhibits the fulfilment of a higher purpose or attainment of a noble end
9	satire		A story-telling convention eg. voyage and return
10	archetypal narrative		An imaginary community or society that possesses highly desirable or near-perfect living conditions

Questions to ask of a comparative text:

- What version of reality is represented? What is the preferred reading?
- What does this text assume about me? What response from me is sought?
- Is this like life as I know it/as I have experienced it?
- Whose perspective of the world is this? What other knowledge/perspectives exist which might not be represented?
- If this representation is not a realistic one, does it matter? How could people be affected by it – positively and negatively?
- How might viewers of this text be led to believe their life should be like this representation?
- How are members of certain groups represented?
- How does the text challenge or support society’s values? (dominant or emerging values)
- What devices are employed by the text creator to construct meaning?





Viewing the opening of the film:

Complete the following as you view the film:

View the opening minutes of the film (0:00-2:45).

- What is the setting (time and place)?
- Who is speaking? What is said to set the scene for a satirical aspect to the film?
- Who are the characters and what are they doing initially?
- What causes the peaceful mood to alter?
- How do the characters react to the new arrival in their midst?
- Is this how you expected the film to begin?



Viewing a key moment: *I'm Just Ken*



[Click here to see the *I'm Just Ken* themed trailer courtesy of Warner Brothers Discovery.](#)



Activity:

Divide the class into pairs, triads or small groups.

Assign each group a different comparative mode.

Allow the students to watch, listen to or read the lyrics to 'I'm just Ken'

As they watch/listen/read, they discuss and take notes via:

- Placemat
- Cornell notes
- Dual coding
- Sketch notes or other

Each group then presents their thoughts to the class, the class listen, take notes and ask questions.





I'm Just Ken - Lyrics

Doesn't seem to matter what I do
I'm always number two
No one knows how hard I tried, oh-oh, I
I have feelings that I can't explain
Drivin' me insane
All my life, been so polite
But I'll sleep alone tonight
'Cause I'm just Ken, anywhere else I'd be a ten
Is it my destiny to live and die a life of blonde fragility?
I'm just Ken
Where I see love, she sees a friend
What will it take for her to see the man behind the tan and fight for me?
I wanna know what's like to love, to be the real thing
Is it a crime? Am I not hot when I'm in my feelings?
And is my moment finally here, or am I dreaming?
I'm no dreamer
Can you feel the Kenergy?
Feels so real, my Kenergy
Can you feel the Kenergy?
Feels so real, my Kenergy
I'm just Ken, anywhere else I'd be a ten
Is it my destiny to live and die a life of blonde fragility?
I'm just Ken
Where I see love, she sees a friend
What will it take for her to see the man behind the tan and fight for me?
I'm just Ken (and I'm enough)
And I'm great at doing stuff
So, hey, check me out, yeah, I'm just Ken
My name's Ken (and so am I)
Put that manly hand in mine
So, hey, world, check me out, yeah, I'm just Ken
Baby, I'm just Ken (nobody else, nobody else)

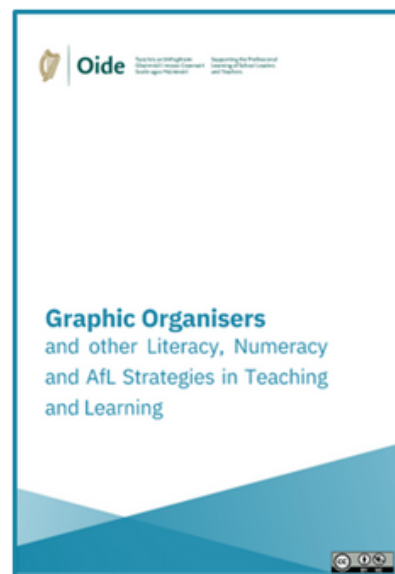
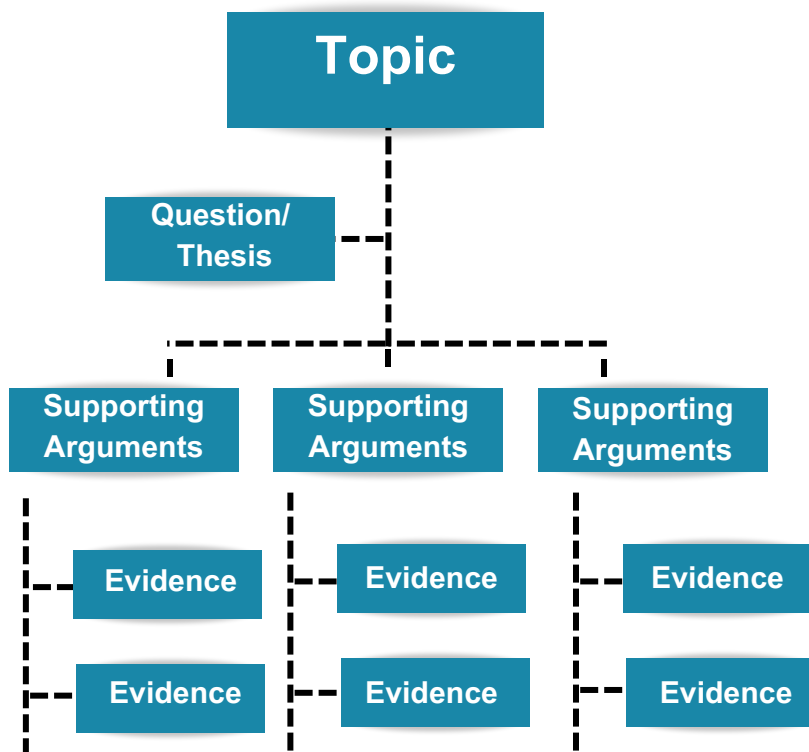


Concept Mapping

Use Collaborative Concept Mapping to encourage students to organise complex information, develop links between concepts or ideas, and build up their collective understanding of a topic.

Prepare a “big picture” question that draws on or connects major themes, events, concepts, etc. in a text. These big questions are particularly suited to prescribed texts because they help to coordinate student thinking over what will likely be several weeks of classwork. You could introduce the questions at the pre-reading phase, a bank of questions to return to at the post reading phase. Students could have been considering these questions all through the reading phase and work collaboratively on them in the post reading phase. A single text might have six or seven questions.

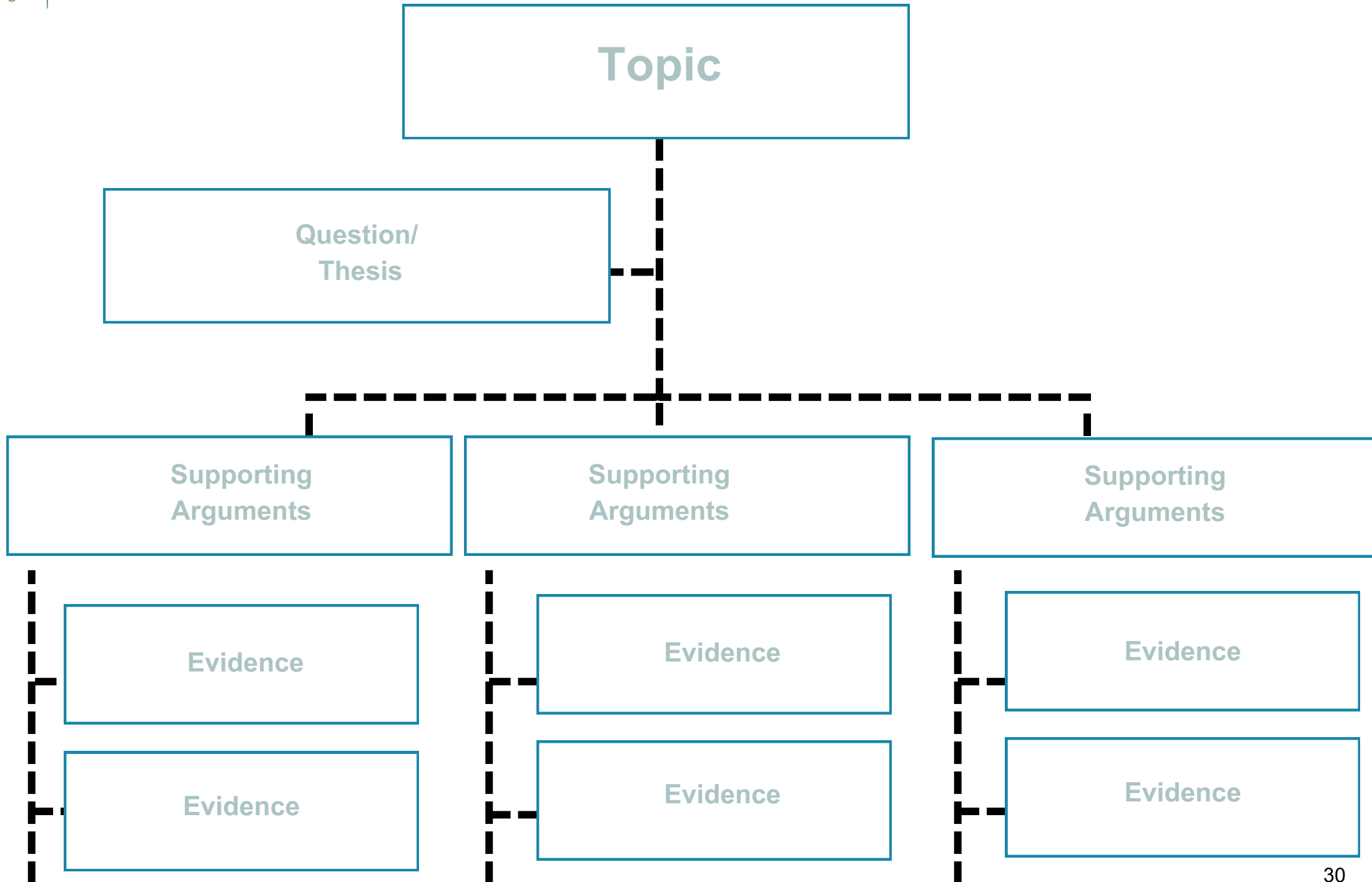
Ask students to individually write down all the key terms (concepts, events, people) they can think of related to the topic. Once this individual activity is completed, students could use a variety of oral strategies to collaboratively complete a concept map similar to the template below.



Click to access further
Graphic Organisers from
Oide



Concept Mapping





Cornell Note Making

The Cornell or the 'Two Column Note-Taking' strategy (Pauk, 2001), helps students determine importance and to self-question as they read. It is a note-making strategy that originated at Cornell University. When reading new material, students will need to be familiar with different comprehension strategies such as 'skimming' and 'scanning' to use it effectively. It can also be used for note-making while listening to or watching videos.

Why use Cornell Note-Making?

The strategy provides students with a system for organising information in a useful format. Students identify the main ideas and important information in a text, audio, or video in order to develop insight. It can promote active reading and listening, improve concentration and help students to retain key points in a text.

Instructions

The left margin (1/3 of the page) captures the key concept/questions/points/words after reading/watching/listening.

The right margin (2/3 of the page) is used to record the main ideas and concepts during reading/watching/listening

The bottom of the page leaves space for a brief summary.



[Click to access a YouTube Explanation on Cornell Notes](#)





Cornell Note Making Template

Title:

Cues:

(Key concepts/questions/
points/words after reading/
listening)

Notes:

Main ideas and concepts during reading/listening

Summary:

(After reading/watching/listening: one or two sentences capturing the key points)



Sketch Note Making

Sketch notes are becoming an increasingly popular way for students to take notes. However, there is much value to be gained from using them along with – or instead of – traditional methods like Cornell notes and annotation. Studies have shown that engaging the visual part of the brain as well as the textual part adds in retention of information. Plus, it's fun!



[Click here to watch a video on sketch-noting basics](#)



How to draw

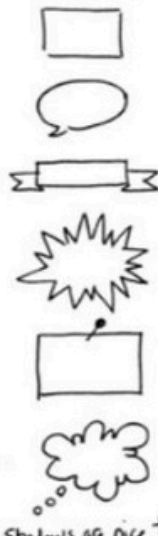
SKETCHNOTES

Sketchnotes are NOT comics or illustrated text. They are visual guides. Follow these steps to get started.

1. PICK A PATTERN

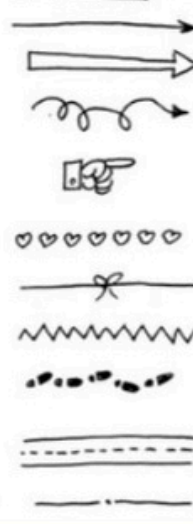


2. CHOOSE SOME FRAMES

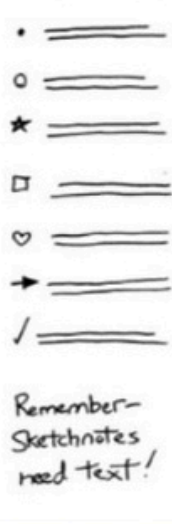


Shadows are nice too!

3. SELECT CONNECTORS AND SEPARATORS

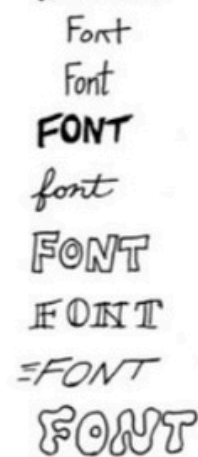


4. PICK SOME BULLETS



Remember - Sketchnotes need text!

5. DECIDE ON FONTS



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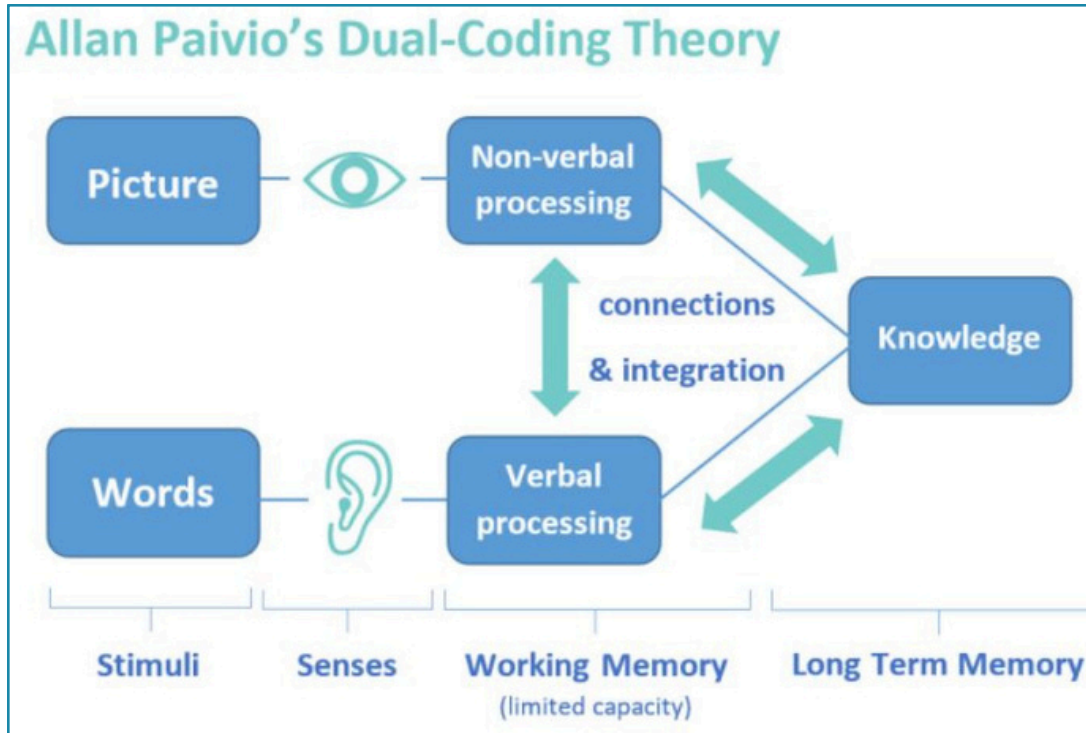
Image courtesy of davidrickert.com



Dual Coding

What is dual coding?

Integrating information in varying formats – text, images, diagrams – into lessons to help pupils to process and organise new information.



Dual Coding Theory by Allan Paivio (1971)

1 WHY? | The recent popularity of cognitive science has shone a light on dual coding. But what exactly is it and why has it reignited an interest in the ways visuals can support learning?

	EXPERIENCE	Putting yourself in the shoes of a learner – and experiencing real difficulties – brings particular insights research only points to.		THEORY SCHEMAS	Learning how we create schemas in building complex layers of connections helps us appreciate the significance of visual models.
	THEORY DUAL CODING	Allan Paivio's theory, consolidated by decades of research, has two components that explain the power of visual explanations.		THEORY VISUAL ARGUMENT	In particular circumstances, visual models are said to be more efficient than text in helping readers understand the meaning.
	THEORY EMBODIED COGNITION	There is growing evidence that our understanding of new content can be aided by how we involve our bodies in the process.		THEORY COGNITIVE LOAD	The implications of the severe limits of our working memory are many. At the same time, there are a number of hacks we can use.
	RESEARCH METASTUDIES	Calculating average effect sizes from vast numbers of studies, may not be very useful. What do they say about visual methods?		RESEARCH BOUNDARY CONDITIONS	Analysing smaller groups of related studies reveal more precisely when and where particular methods work best.
	RESEARCH INDIVIDUAL STUDIES	This is a conscious cherry-picking of studies that tells us a number of things about how and why visuals work in which places.		BENEFITS	A couple of cognitive scientists summarise the significance of research in listing the benefits of adding visuals to your teaching.

Dual Coding With Teachers, Oliver Caviglioli (2019)



[Click here to visit Oliver Caviglioli's website](#)





Conversation Prompts employing aspects of Bloom's Taxonomy

Remembering

What is the definition for...?
How many...?
Make a list of...?
Write an account of...?
What happened after...?
Tell in your own words.
Give a summary...
Make a chart showing
Who was it that...?
Can you name...?
Find the definition of...
Who spoke to...?
Which is true or false...?

Understanding

In your own words retell the story of...
Can you explain why...?
Can you write in your own words?
Can you write a brief outline...?
What do you think could have happened next...?
Who do you think...?
What was the main idea...?
Can you clarify...?
Compare this with...
Construct a model of...
Illustrate what you think the main idea was...
Explain the differences between...

Applying

What questions would you ask of...?
Do you know of another instance where...?
Can you group by characteristics such as...?
Which factors would you change if...?
From the information given, can you develop a set of instructions about...?
Which one is most like...?
Create a mural to depict...
Construct a diagram to show...

Analysing

Are there other possible outcomes?
Why did... changes occur?
If... happened, what might the ending have been?
How is... similar to...?
Can you explain what must have happened when...?
What are some or the problems of...?
Can you distinguish between...?
Explain some of the motives behind...?
What was the turning point?
What was the problem with...?

Evaluating

How do you know...?
What is the evidence...?
Is there a better solution to...?
Can you defend your position about...?
Do you think... is a good or bad thing?
How would you have handled...?
What changes to ...would you recommend?
How effective are...?
What are the consequences...?
What are the pros and cons of...?
Why is... of value?
What are the alternatives?
Who will gain and who will lose?

Creating

Can you design a... to...?
Can you see a possible solution to...?
If you had access to all resources, how would you deal with...?
Why don't you devise your own way to...?
What would happen if...?
How many ways can you...?
Can you create new and unusual uses for...?
Can you develop a proposal which would...?
Is there another conclusion...?
What would happen if...?



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