



An tSraith Shóisearach do Mhúinteoirí

# JuniorCYCLE

for teachers



English  
Resource Booklet

Nov - Dec Cluster 2017



## **Glossary of Terms**

### **Assessment Task (AT) (Guidelines for the Classroom-Based Assessments and Assessment Task p.16)**

The Assessment Task is a written task completed by students during class time, which is not marked by the class teacher, but is sent to the State Examinations Commission for marking. The Assessment Task is specified by the NCCA and is related to the learning outcomes on which the second Classroom-Based Assessment is based.

### **Classroom-Based Assessments (Guidelines for the Classroom-Based Assessments and Assessment Task p.8)**

Classroom-Based Assessments are best described as the occasions when the teacher assesses the students' work using the specific tasks set out in the subject specification. The tasks are clearly described, as are the criteria for assessment to support teacher judgement. The criteria are found in the Features of Quality linked to each Classroom-Based Assessment. Although the assessment is similar to the formative assessment that occurs every day in class, in the case of classroom-based assessment the teacher's judgement is recorded for Subject Learning and Assessment Review, and is used in the school's reporting to parents and students.

### **Features of Quality (NCCA Glossary of Terms)**

Features of quality are the statements in the short course/subject specifications that support teachers in making judgements about the quality of student work for the purpose of awarding achievement grades for certification. As success criteria are closely linked to learning intentions and based on the day-to-day processes in the classroom, student learning will gradually come to reflect the requirements set out in the features of quality which are used for certification purposes.

### **Formative Assessment (Framework p. 35-36)**

The Junior Cycle will be underpinned by the further integration of formative assessment as a normal part of teaching and learning in classrooms. Formative assessment involves teachers and students reflecting on how learning is progressing and deciding next steps to ensure successful outcomes. A vital part of formative assessment is the feedback that teachers provide to their students. Through a range of assessment activities the teacher helps the student to identify what has been achieved and where there is room for further learning and development. To facilitate the type of learning envisaged above, the role of the teacher and the dynamics of the teacher-student relationship will evolve. Teachers will place a greater emphasis on integrating assessment into their teaching so they can better monitor students' progress in learning and identify how they can support students to reflect on and critically analyse their own learning.

### **Learning Intentions and Learning Outcomes**

**Learning Intention:** A learning intention for a lesson or series of lessons is a statement, created by the teacher, which describes clearly what the teacher wants the students to know, understand and be able to do as a result of the learning and teaching activities. Clear learning intentions should help students focus not just on the task or activity taking place but on what they are learning. They are expressed in student friendly language and created by individual teachers with their own students in mind.

**Learning Outcomes:** Learning outcomes are statements in curriculum specifications to describe the knowledge, understanding, skills and values students should be able to demonstrate after a period of learning.

### **Subject Learning and Assessment Review (SLAR) Meetings (Framework p. 39-40)**

In Subject Learning and Assessment Review meetings, teachers will share and discuss samples of their assessments of student work and build a common understanding about the quality of student learning. Each Subject Learning and Assessment Review meeting will be subject-specific and will focus on the Classroom-Based Assessment undertaken by the particular year group.

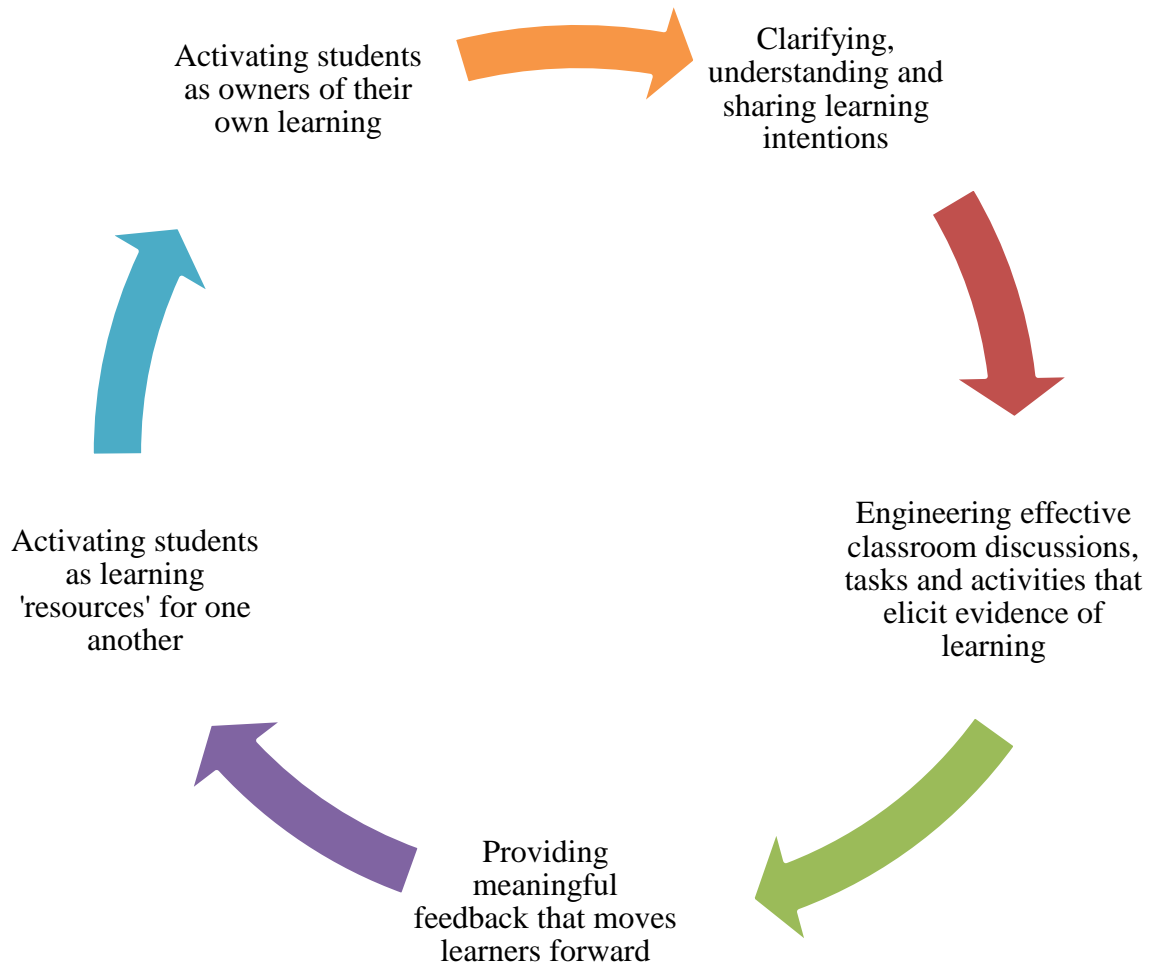
### **Success Criteria (NCCA Glossary of Terms)**

Success criteria are linked to learning intentions. They are developed by the teacher and/or the student and describe what success looks like. They help the teacher and student to make judgements about the quality of student learning.

**Summative Assessment (NCCA Glossary of Terms)** Assessment is summative when it is used to evaluate student learning at the end of the instructional process or of a period of learning. The purpose is to summarise the students' achievements and to determine whether and to what degree the students have demonstrated understanding of that learning by comparing it against agreed success criteria or features of quality.

**Further information and resources can be found on the JCT Website: [www.jct.ie](http://www.jct.ie)**

## The Five Pillars of Formative Assessment:



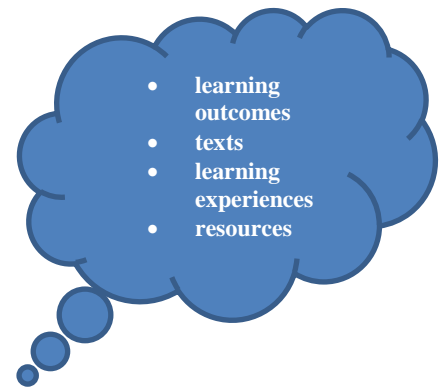
Wiliam, Dylan & Thompson, Marnie. (2008). *Integrating assessment with instruction: What will it take to make it work?* Future of assessment: Shaping teaching and learning. 53-82.

**Session 1:**  
**Sharing Guild Knowledge**

What approaches to planning teaching, learning and assessment have worked well for you in junior cycle English?

**Individual reflection**

**Things to consider...**



**Shared guild knowledge**

## Striking a balance: Considering different modes of assessment

### 1. Essay

The essay can assess complex learning, especially writing, organisation and communication skills. It requires students to compose and express their own responses. It uses a great deal of test time and has a limited range of content knowledge. Students may 'bluff' when they do not have the necessary understanding to answer appropriately.

### 2. Interpretative Exercises

Interpretative exercises can assess complex learning, especially the interpretation of written text, charts, tables, etc. They assess integrative and interpretative outcomes. They can be difficult to construct as they require appropriate source material to be interpreted. These tasks are also dependent on students' reading ability.

### 3. Short Answer Test items

Short answer test items can assess many facts in a short space of time. They are fairly easy to score. They require the recall of knowledge. However, they are often ambiguous as a response can *technically* be correct without being the response the teacher hopes to elicit as evidence of learning.

### 4. Multiple Choice Questions

While many MCQ assess recall knowledge and are sometimes subject to guessing, they can assess learning at higher levels of complexity. They also assess fairly large knowledge base in a short time. Analysis of incorrect responses can provide diagnostic information about student errors.

### 5. Matching

Matching exercises are an objective way to assess a number of important learning intentions. They assess students' ability to identify associations or relationships between sets of things. They are regularly used to test vocabulary, to test students' understanding of key terms. Students must store, organise, retrieve and recall information. Matching exercises have the ability to promote reflection as they encourage the student to ask themselves questions. Therefore, they can also extend the measure of knowledge to complex learning outcomes.

*Adapted from Rita Berry 'Assessment for Learning' 2008*

## Supporting Level 2 Learners in the English Classroom

Read the learning outcomes for the elements of the two PLUs below.  
How could we support this learning in the English classroom?

### PLU

#### Living in a community

##### Elements

##### Learning outcomes

*Students should be able to:*

Developing good relationships

- Recognise different kinds of relationships, e.g. *parent/child, student/teacher, student/student*
- Identify situations where people speak differently depending on audience, e.g. *peers, teachers, parents, other adults*
- List ways in which name calling and teasing can be hurtful to self and others
- Recognise/list ways in which they would like to be treated
- Describe ways of making and keeping friends, e.g. *identify traits which are/are not desirable in a friendship*
- Participate co-operatively in a group situation
- Recognise the importance of respect in relationships

### PLU

#### Communicating and literacy

##### Elements

##### Learning outcomes

*Students should be able to:*

Speaking appropriately for a variety of purposes and demonstrating attentiveness as a listener

- Listen to obtain information relating to more than one option, e.g. *listen to school related announcements, using a speaking timetable to get a train arrival and departure time*
- Ask questions to obtain information, e.g. *to check dates/prices (face to face and by telephone), booking a meal over the telephone*
- Follow a series of spoken instructions under supervision, e.g. *go to teacher's room, local shop, or post office, top up a mobile telephone*
- Express personal opinions, facts and feelings appropriately, e.g. *expressing an opinion on a television programme, relate news from their weekend*
- Participate in practical, formal and informal communications, e.g. *an interview or a parent teacher meeting, an interview with peers on interest related topics, chatting while out with friends, making announcements on the school intercom*
- Listen to and respond to a range of stories

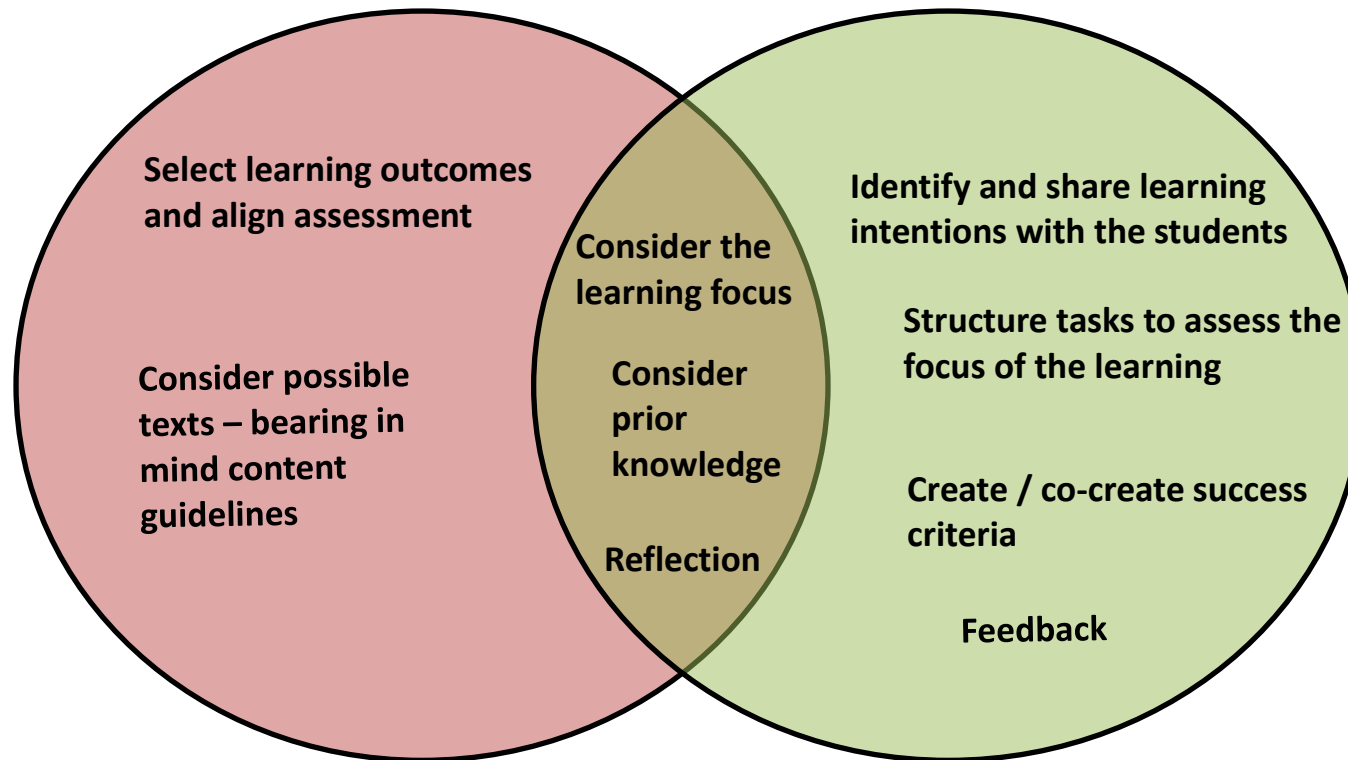
## Session 2 : Aligning Learning Outcomes with Valid Assessment

<p><b><u>Learning Outcomes:</u></b> R6, R8, W4</p> <p><b><u>Learning Intention:</u></b> We are learning how character, atmosphere and tension are created in a novel.</p> <p><b><u>Context:</u></b> Third year students, have been reading the novel ‘Of Mice and Men’ and over a series of lessons they have focused on how character, atmosphere and tension are created throughout the novel.</p> <p><b><u>Assessment:</u></b> Homework assignment: Recall and comprehension questions describing the plot and the relationship between the characters.</p>	<p><b><u>Learning Outcomes:</u></b> OL8, OL12, R9, W7</p> <p><b><u>Learning Intention:</u></b> We are learning how language varies to suit audience and purpose</p> <p><b><u>Context:</u></b> Second year students have studied a range of texts, including a selection of war poetry, a short film and journalistic pieces from print and online sources, on conflict around the globe.</p> <p><b><u>Assessment mode:</u></b> Christmas house examination: Write a dialogue between a war poet and a contemporary journalist, where they debate whether the world has changed or stayed the same.</p>
<p><b><u>Learning Outcomes:</u></b> OL8, OL10, R11, R12</p> <p><b><u>Learning Intention:</u></b> We are developing our listening skills.</p> <p><b><u>Context:</u></b> First Year students are developing their listening skills by engaging with different types of oral texts (podcasts, news broadcasts, etc.)</p> <p><b><u>Assessment:</u></b> Short answer test on the characteristics of oral texts</p>	<p><b><u>Learning Outcomes:</u></b> R3, W3, W8</p> <p><b><u>Learning Intention:</u></b> We are learning to write about films we have studied stating why we would or would not recommend them to other students.</p> <p><b><u>Context:</u></b> Third Year students, have previously studied aspects of film and how to write effective film reviews. In this unit they have studied a film. They have completed comprehension and personal response exercises based on the posters that advertise the film. The students have kept a response journal while watching the film in key moment segments.</p> <p><b><u>Assessment:</u></b> Write a review of the film for other students recommending it or not</p>

**Guiding questions:**

- Is there a clear alignment between the learning outcome(s) and the learning intentions?
  
- Is there a clear alignment between the learning intentions and the task?
  
- Can you suggest how the intended learning might be validly assessed?

## Individual planning of a unit of work, based on departmental decisions



COLLABORATIVE

INDIVIDUAL



## Sample Unit Plan:

**Unit Plan.**

**3rd Year.**

**Term 1.**

**6 weeks duration.**

### **Learning Outcomes chosen in Department Unit Plan:**

**Oral Language 7.** Choose appropriate **language, style** and visual content for specific audiences and chosen purposes: **persuading, informing, narrating**, describing a process

**Oral Language 8.** Listen actively in order to interpret meaning, compare, evaluate effectiveness of, and respond to drama, poetry, media broadcasts, **digital media, noting key ideas**, style, tone, content and overall impact in a systematic way

**Reading 1.** Read texts with fluency, understanding and competence, decoding groups of words/phrases and not just single words

**Reading 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

**Reading 7.** Select key moments from their texts and give thoughtful value judgements on the **main character, a key scene**, a favourite image from a film, a poem, a drama, **a chapter, a media or web based event**

**Writing 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**

**Writing 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.

### Assessment:

### Possible Texts/Resources:

### Reflection:

## Evaluating Alignment:

- Is there a clear alignment between the learning outcome(s) and the learning intentions?
- Is there a clear alignment between the learning intentions and the task?
- Do the success criteria link clearly to the learning intentions and to the task students will be doing?
- Is the language used in the learning intentions and success criteria accessible to students?

OL 8, Listen actively in order to interpret meaning, and respond to drama, media broadcasts, digital media, noting key ideas

Listen actively to the opening sequence of a **radio drama** of ‘Of Mice and Men’ and answer questions.

Person A:

1. What world is created?
2. How is Lenny introduced?

Person B:

1. What do we learn about George?
2. How would you describe George's tone toward Lenny?

In pairs discuss:

How would you describe the relationship between George and Lenny?

**Aligned: Y/N?**  
**Observations:**

Learning Outcomes: OL 8, W4 – Mrs Dolan

Look at the introductory sequence of the **TV advertisement**-

What words describe Mrs Dolan, based on how she is introduced?

Having watched the entire advertisement – what words would you now use to describe Mrs Dolan?

Write a profile of the character of Mrs Dolan, as portrayed in this advertisement

**Aligned: Y/N?**  
**Observations:**

Extract from Chapter 4 - ‘Of Mice and Men’

Learning Outcomes: R1, R6, R7

Individually- Using the key moment in this extract from the novel, ‘Of Mice and Men’, consider how a character is portrayed.

Select section A, B or C of the text and read, making note of how Curley’s wife is portrayed in your section- Take note of what Curley’s wife says, what Curley’s wife does, what other people say about Curley’s wife.

In your groups:

Discuss the character of Curley’s wife as represented in each section.  
Make notes in the relevant column of the sheet.

**Aligned: Y/N?**  
**Observations:**

## Analysing a character in a text (extract *Of Mice and Men*, Chapter 4):

### Section A:

Crooks reached around and explored his spine with his hand.

"I never seen a guy really do it," he said. "I seen guys nearly crazy with loneliness for land, but ever' time a whore house or a blackjack game took what it takes." He hesitated. "...If you... guys would want a hand to work for nothing- just his keep, why I'd come an' lend a hand. I ain't so crippled I can't work like a son-of-a-bitch if I want to."

"Any you boys seen Curley?"

They swung their heads toward the door. Looking in was Curley's wife. Her face was heavily made up. Her lips were slightly parted. She breathed strongly, as though she had been running.

"Curley ain't been here," Candy said sourly.

She stood still in the doorway, smiling a little at them, rubbing the nails of one hand with the thumb and forefinger of the other. And her eyes traveled from one face to another.

"They left all the weak ones here," she said finally. "Think I don't know where they all went? Even Curley. I know where they all went."

Lennie watched her, fascinated; but Candy and Crooks were scowling down away from her eyes.

Candy said, "Then if you know, why you want to ast us where Curley is at?"

She regarded them amusedly. "Funny thing," she said. "If I catch any one man, and he's alone, I get along fine with him. But just let two of the guys get together an' you won't talk. Jus' nothing but mad." She dropped her fingers and put her hands on her hips. "You're all scared of each other, that's what. Ever' one of you's scared the rest is goin' to get something on you."

After a pause Crooks said, "Maybe you better go along to your own house now. We don't want no trouble."

"Well, I ain't giving you no trouble. Think I don't like to talk to somebody ever' once in a while? Think I like to stick in that house alla time?"

Candy laid the stump of his wrist on his knee and rubbed it gently with his hand. He said accusingly, "You gotta husban'. You got no call foolin' aroun' with other guys, causin' trouble."

The girl flared up. "Sure I gotta husban'. You all seen him. Swell guy, ain't he? Spends all his time sayin' what he's gonna do to guys he don't like, and he don't like nobody. Think I'm gonna stay in that two-by-four house and listen how Curley's gonna lead with his left twicet, and then bring in the ol' right cross? 'One-two,' he says. 'Jus' the ol' one-two an' he'll go down.'" She paused and her face lost its sullenness and grew interested. "Say- what happened to Curley's han'?"

There was an embarrassed silence. Candy stole a look at Lennie. Then he coughed.

"Why... Curley... he got his han' caught in a machine, ma'am. Bust his han'."

She watched for a moment, and then she laughed. "Baloney! What you think you're sellin' me? Curley started som'pin' he didn' finish. Caught in a machine- baloney! Why, he ain't give nobody the good ol' one-two since he got his han' bust. Who bust him?"

Candy repeated sullenly, "Got it caught in a machine."

"Awright," she said contemptuously. "Awright, cover 'im up if ya wanta. Whatta I care? You bindle bums think you're so damn good. Whatta ya think I am, a kid? I tell ya I could of went with shows. Not jus' one, neither. An' a guy tol' me he could put me in pitchers...." She was breathless with indignation. "-Sat'iday night. Ever'body out doin' som'pin'. Ever'body! An' what am I doin'? Standin' here talkin' to a bunch of bindle stiffs- a nigger an' a dum-dum and a lousy ol' sheep- an' likin' it because they ain't nobody else."

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## **Section B:**

Lennie watched her, his mouth half open. Crooks had retired into the terrible protective dignity of the Negro. But a change came over old Candy. He stood up suddenly and knocked his nail keg over backward.

"I had enough," he said angrily.

"You ain't wanted here. We told you you ain't. An' I tell ya, you got floozy idears about what us guys amounts to. You ain't got sense enough in that chicken head to even see that we ain't stiffs. S'pose you get us canned. S'pose you do. You think we'll hit the highway an' look for another lousy two-bit job like this. You don't know that we got our own ranch to go to, an' our own house. We ain't got to stay here. We gotta house and chickens an' fruit trees an' a place a hunderd time prettier than this. An' we got fren's, that's what we got. Maybe there was a time when we was scared of gettin' canned, but we ain't no more. We got our own lan', and it's ours, an' we c'n go to it."

Curley's wife laughed at him.

"Baloney," she said. "I seen too many you guys. If you had two bits in the worl', why you'd be in gettin' two shots of corn with it and suckin' the bottom of the glass. I know you guys."

Candy's face had grown redder and redder, but before she was done speaking, he had control of himself. He was the master of the situation.

"I might of knew," he said gently. "Maybe you just better go along an' roll your hoop. We ain't got nothing to say to you at all. We know what we got, and we don't care whether you know it or not. So maybe you better jus' scatter along now, 'cause Curley maybe ain't gonna like his wife out in the barn with us 'bindle stiffs.'"

She looked from one face to another, and they were all closed against her. And she looked longest at Lennie, until he dropped his eyes in embarrassment. Suddenly she said, "Where'd you get them bruises on your face?"

Lennie looked up guiltily. "Who- me?"

"Yeah, you."

Lennie looked to Candy for help, and then he looked at his lap again. "He got his han' caught in a machine," he said.

Curley's wife laughed. "O.K., Machine. I'll talk to you later. I like machines."

Candy broke in. "You let this guy alone. Don't you do no messing aroun' with him. I'm gonna tell George what you says.

George won't have you messin' with Lennie."

"Who's George?" she asked. "The little guy you come with?"

Lennie smiled happily. "That's him," he said. "That's the guy, an' he's gonna let me tend the rabbits."

"Well, if that's all you want, I might get a couple rabbits myself."

Crooks stood up from his bunk and faced her. "I had enough," he said coldly. "You got no rights comin' in a colored man's room. You got no rights messing around in here at all. Now you jus' get out, an' get out quick. If you don't, I'm gonna ast the boss not to ever let you come in the barn no more."

She turned on him in scorn. "Listen, Nigger," she said. "You know what I can do to you if you open your trap?"

Crooks stared hopelessly at her, and then he sat down on his bunk and drew into himself.

She closed on him. "You know what I could do?"

Crooks seemed to grow smaller, and he pressed himself against the wall. "Yes, ma'am."

"Well, you keep your place then, Nigger. I could get you strung up on a tree so easy it ain't even funny."

Crooks had reduced himself to nothing. There was no personality, no ego- nothing to arouse either like or dislike. He said,

"Yes, ma'am," and his voice was toneless.

For a moment she stood over him as though waiting for him to move so that she could whip at him again; but Crooks sat perfectly still, his eyes averted, everything that might be hurt drawn in. She turned at last to the other two.

Old Candy was watching her, fascinated. "If you was to do that, we'd tell," he said quietly. "We'd tell about you framin' Crooks."

"Tell an' be damned," she cried.

"Nobody'd listen to you, an' you know it. Nobody'd listen to you."

Candy subsided. "No...." he agreed. "Nobody'd listen to us."

### Section C:

Lennie whined, "I wisht George was here. I wisht George was here."

Candy stepped over to him. "Don't you worry none," he said. "I jus' heard the guys comin' in. George'll be in the bunkhouse right now, I bet." He turned to Curley's wife. "You better go home now," he said quietly. "If you go right now, we won't tell Curley you was here."

She appraised him coolly. "I ain't sure you heard nothing."

"Better not take no chances," he said. "If you ain't sure, you better take the safe way."

She turned to Lennie. "I'm glad you bust up Curley a little bit. He got it comin' to him. Sometimes I'd like to bust him myself." She slipped out the door and disappeared into the dark barn. And while she went through the barn, the halter chains rattled, and some horses snorted and some stamped their feet.

Crooks seemed to come slowly out of the layers of protection he had put on. "Was that the truth what you said about the guys come back?" he asked.

"Sure. I heard 'em."

"Well, I didn't hear nothing."

"The gate banged," Candy said, and he went on, "Jesus Christ, Curley's wife can move quiet. I guess she had a lot of practice, though." Crooks avoided the whole subject now.

"Maybe you guys better go," he said. "I ain't sure I want you in here no more. A colored man got to have some rights even if he don't like 'em."

Candy said, "That bitch didn't ought to of said that to you."

"It wasn't nothing," Crooks said dully. "You guys comin' in an' settin' made me forget. What she says is true."

The horses snorted out in the barn and the chains rang and a voice called, "Lennie. Oh, Lennie. You in the barn?"

"It's George," Lennie cried. And he answered, "Here, George. I'm right in here." In a second George stood framed in the door, and he looked disapprovingly about.

"What you doin' in Crooks' room? You hadn't ought to be here."

Crooks nodded. "I tol' 'em, but they come in anyways."

"Well, why'n't you kick 'em out?"

"I di'n't care much," said Crooks. "Lennie's a nice fella."

Now Candy aroused himself. "Oh, George! I been figurin' and figurin'. I got it doped out how we can even make some money on them rabbits."

George scowled. "I thought I tol' you not to tell nobody about that."

Candy was crestfallen. "Didn't tell nobody but Crooks."

George said, "Well you guys get outa here. Jesus, seems like I can't go away for a minute." Candy and Lennie stood up and went toward the door.

Crooks called, "Candy!"

"Huh?"

"Member what I said about hoein' and doin' odd jobs?"

"Yeah," said Candy. "I remember."

"Well, jus' forget it," said Crooks. "I didn't mean it. Jus' foolin'. I wouldn't want to go no place like that."

"Well, O.K., if you feel like that. Good night."

The three men went out of the door. As they went through the barn the horses snorted and the halter chains rattled. Crooks sat on his bunk and looked at the door for a moment, and then he reached for the liniment bottle. He pulled out his shirt in back, poured a little liniment in his pink palm and, reaching around, he fell slowly to rubbing his back.

**Work individually and then in groups of 3 to fill the table:**

	Section A	Section B	Section C
<b>What Curley's wife says</b>			
<b>What Curley's wife does</b>			
<b>What other people say about her</b>			

**Learning Outcomes chosen in Department Unit Plan:**

**Oral Language 7.** Choose appropriate language, style and visual content for specific audiences and chosen purposes: persuading, **informing**, narrating, describing a process

**Oral Language 8.** Listen actively in order to interpret meaning, compare, evaluate effectiveness of, and respond to drama, poetry, media broadcasts, **digital media, noting key ideas**, style, tone, content and overall impact in a systematic way

**Reading 1.** Read texts with fluency, understanding and competence, decoding groups of words/phrases and not just single words

**Reading 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

**Reading 7.** Select key moments from their texts and give thoughtful value judgements on the **main character, a key scene**, a favourite image from a film, a poem, a drama, **a chapter, a media or web based event**

**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

**Writing 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**

**Writing 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.

**Assessment:**

Students examine various character representations and identify how character is portrayed in different texts at various stages and note vocabulary, language patterns and images. (OL7, OL8, R6, R7) (Observations and conversations)

Students will form personal opinions and thoughtful value judgements through class discussion, pair/group work and written work, tracing the development of a character. (OL7, OL8, R7, W3, W4) (Class discussion, pair/group work and written work)

Students will create a piece analysing a character in a key moment. (OL7, R7, W3)(Product)

**Possible Texts/Resources:**

- Novel
- Multi-modal texts
- Non-literary texts-
  - Radio drama
  - Advertisements

**Reflection:**

## Session 3:

### Medals and Missions:

### Sample Feedback Statements

Consider each of these feedback statements and tick those that you consider to be examples of good formative feedback.

<b>You have said that Shylock is greedy; explain why you think this.</b>	
<b>The layout of your letter is very neat.</b>	
<b>Develop these ideas further.</b>	
<b>Describe the expression on his face.</b>	
<b>Rephrase.</b>	
<b>Try one of these or one of your own instead of bad – ferocious, terrifying, evil.</b>	
<b>You gave a very realistic description of the setting. To improve your work, you need to give a more detailed account of your character.</b>	
<b>He/she is a pleasure to teach.</b>	

### Write a poem about a person of your choice

#### Learning Outcomes:

W 5. Engage with and learn from models of oral and written language use to enrich their own written work.

OL 5 Deliver a short oral text, alone and/or in collaboration with others, using appropriate language styles and visual content for specific audiences and chosen purposes

OL 11 Engage with the world of oral language use as a pleasurable and purposeful activity.

**Background:** First year students read four poems, learned about different poetic techniques and identified their favourite lines and images.

**Task:** Write a poem about a person of their choice, inspired by other poems they have read. The poem should be accompanied by visual material.

#### Success criteria:

SC1: Shows understanding of the chosen genre or form

SC2: Creates an effective word picture of the chosen person/subject

SC3: Using verbal music and imagery well, showing an awareness of ‘what other poets do’





### **Feedback**

## **ROY KEANE**

Roy keane furious,  
Like a chainsaw  
Rage was his engine,  
Fighting was his petrol  
He'd run like a train  
Each vein full of fury,  
He would win a tackle  
for Gut and glory.  
Runs the pitch with a  
Clinched fist,  
This man was love, lost and hated  
But he still stayed couragus.  
Getting' sent to the benches  
Roys head would be first out of the trenches.  
Red was his colour  
For blood, Manchester and cards  
He'd run yards, needed no body guards,  
Every second roy is becoming more  
And more of a legend.

### **Sentence Stems as one strategy for structuring classroom talk**

**For me, the most effective image was...**

**Her tone was very well suited to the words when she said...**

**She could engage with her audience better by...**




**My favourite moment in her performance was when...**

**One prop or visual aid that I feel would enhance this performance is...**

**I would suggest that she (insert action/facial expression) when she says...**

## What does feedback look like in my classroom?

Please read the views below and place a mark beside the most appropriate response.

	 Agree	 Unsure	 Disagree
I understand the value of giving good quality feedback, particularly when I guide students to draft and redraft their work in preparation for their collection of texts.			
I ensure that my feedback relates to the success criteria agreed for the task.			
I embed opportunities for students to develop their communication skills and provide feedback to the student, to help him/her improve for the CBA.			
I understand the value of students getting written feedback quickly so that they are more likely to take action on the feedback.			
When I provide oral feedback to students while walking around my classroom, reviewing their homework at the start of a lesson, I ask students to record the main three points of my feedback on their copy, so that they have a record of it and can reflect and act on it.			
I encourage students to practice oral communication skills in front of their peers. The other students are required to give constructive oral feedback for improvement to each presenter.			
I have guided my students to use their smart phones to give feedback using technology.			
I see the benefits of students supporting each other with feedback through peer-assessment in my English classroom.			
I use a visualiser to model the process of writing for different purposes, responding to students' oral feedback on how to improve my draft text.			
I move students around deliberately to make sure that I don't have the same students giving feedback to each other all the time.			
After engaging in a writing task, I ask my first-year students to reflect on the process of writing as well as the products that they write. They are comfortable with reflection when they reach the moment of the Assessment Task.			
After I have completed a unit of work, I reflect on the feedback I have received from students to inform planning for subsequent units and learning experiences.			

**My practice now...**

**My practice future...**

Activating students as owners of their own learning

Clarifying, understanding and sharing learning intentions

Activating students as learning 'resources' for one another

Engineering effective classroom discussions, tasks and activities that elicit evidence of learning

Providing meaningful feedback that moves learners forward

**My subject department's practice now...**

**My subject department's practice future...**

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Hattie, J.A. *Influences on student learning*, Auckland, 1999 accessed at [www.arts.auckland.ac.nz/education/staff](http://www.arts.auckland.ac.nz/education/staff).

Klenowski, Valentina and Wyatt-Smith, Claire. (2013) '*Assessment for Education: Standards, Judgement and Moderation*' Sage; London

Marshall, Bethan. *Testing English: Formative and Summative Approaches to English Assessment* 2011, Continuum International Publishing

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Stobart, G. (2008) '*Testing Times: The uses and abuses of assessment*'. Routledge, United Kingdom. (p. 160)

## Resources used today:

Further information on L2LPs:

<http://jct.ie/12lp/12lp>

The Irish Adverts Project:

<http://ifoplayer.ie/adverts/>

BBC 1992 Radio Drama Of Mice and Men:

<http://www.bbc.co.uk/programmes/b00r33y7>

Focus on Learning Assessment Toolkit:

<http://juniorcycle.ie/Assessment/Focus-on-Learning>

OECD REPORT ON EDUCATION 2013 accessed <http://www.oecd.org/edu/eag2013>

Geoff Petty medals and missions [http://www.teacherstoolbox.co.uk/medals\\_and\\_missions\\_feedback.html](http://www.teacherstoolbox.co.uk/medals_and_missions_feedback.html)

Sarah Kay <http://www.kaysarahsera.com/>

The assessment information contained in this booklet is mainly extracted from *Junior Cycle English: Guidelines for the Classroom-Based Assessments and Assessment Task*

## ICT Resources used today:



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