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Senior Cycle Poetry Workshop

Developing Students' Critical and Creative Capacities

SENIOR CYCLE ENGLISH

Table of Contents

Key Messages

- *Critical literacy encourages students to see texts not as statements of closure or as answers but as opportunities for dialogue and speculation. Authentic dialogue can take place between students and texts which will generate significant personal meanings and enrich the students' lives.* (Leaving Certificate English Syllabus - Guidelines for Teachers)

- *To use language most effectively students need to develop an understanding of how language actually works to create meanings; they should be able to reflect on their own language use and that of others. Therefore students must have a language that talks about language, a metalanguage...* (Leaving Certificate English Syllabus - Guidelines for Teachers)

Department Reflection

1. How can a culture of authentic classroom dialogue be supported through teacher talk?
2. How can students' oracy and thinking skills be developed to support their participation in classroom dialogue?
3. Metalinguistic understanding enables students to develop a repertoire of tools for writing. It allows them to gain control over their writing and to reflect and engage in discussion about it. Metalanguage enables metalinguistic understanding. How confident are teachers and students in using grammatical metalanguage to discuss writing?

Stimulating and Fostering Creative and Critical Thinking

Richard Hoggart distinguishes between basic literacy and 'creative reading', the reading of literature to which the reader brings their 'own responsiveness to language, to tone, to argument, to the stresses of the author's efforts'.
(Eaglestone, 2020)

"A strongly critical approach becomes possible when you move to considering how the material you are engaging with is constructed, on what assumptions, according to whose values and within which historical, intellectual and political frames. The material you're working with then starts to shift from representing simply 'knowledge' to having more of the status of 'knowledge claim'".
(Thinking Writing, Queen Mary University of London)

Department Reflection

1. What reading and writing skills do students bring with them from Junior Cycle to Senior Cycle?
2. How are students supported in developing an understanding that statements and texts make knowledge claims that can be questioned and critiqued?
3. How are creative and critical approaches to poetry modelled in the classroom?

Developing Creative and Critical Capacities
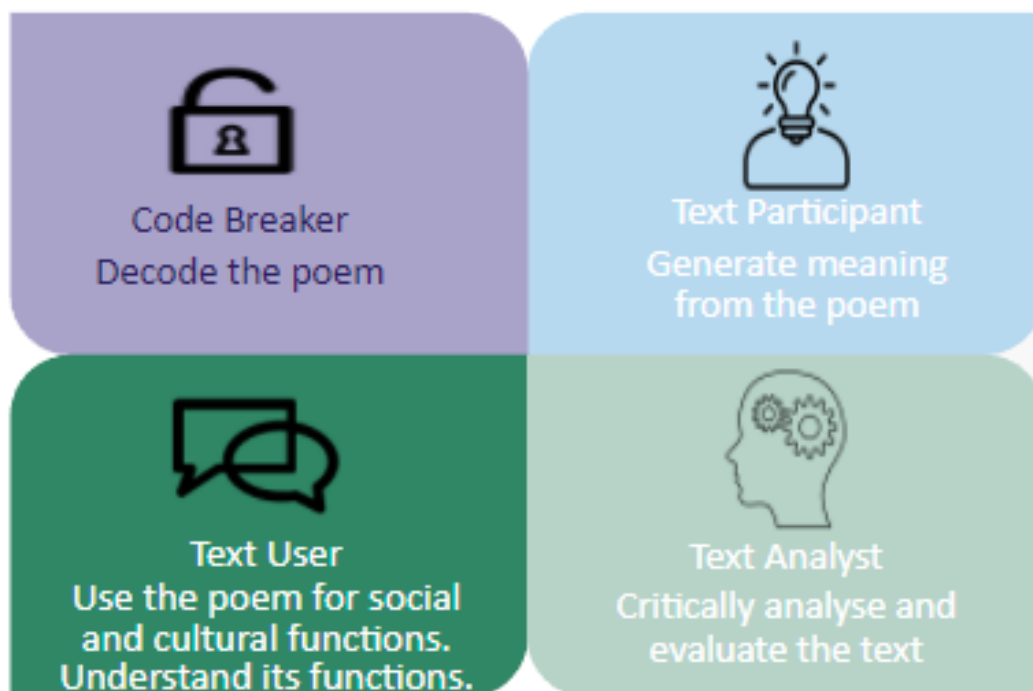
Luke & Freebody's Four Resources model (1999) is a framework for reading and the teaching of reading from a critical literacy perspective. Reading is viewed as being comprised of social practices that a reader can take part in as described above. The framework can be used to support an appreciation of poetry as performance, to identify reading strategies that support student comprehension and understanding, to identify experiential learning opportunities that help students understand the wider social and cultural functions of poetry, and finally, to support a strongly critical approach to the reading of poetry.

Department Reflection

1. How do teachers ensure that all students can decode a poem?
2. How do teachers support students in implementing a range of reading strategies that support them in generating their own meaning from a reading?
3. How do teachers develop students' understanding of the wider social and cultural functions of poetry?
4. How do teachers enable students to become critical readers and writers?

Text Decoder: Planning for Explicit Vocabulary Instruction
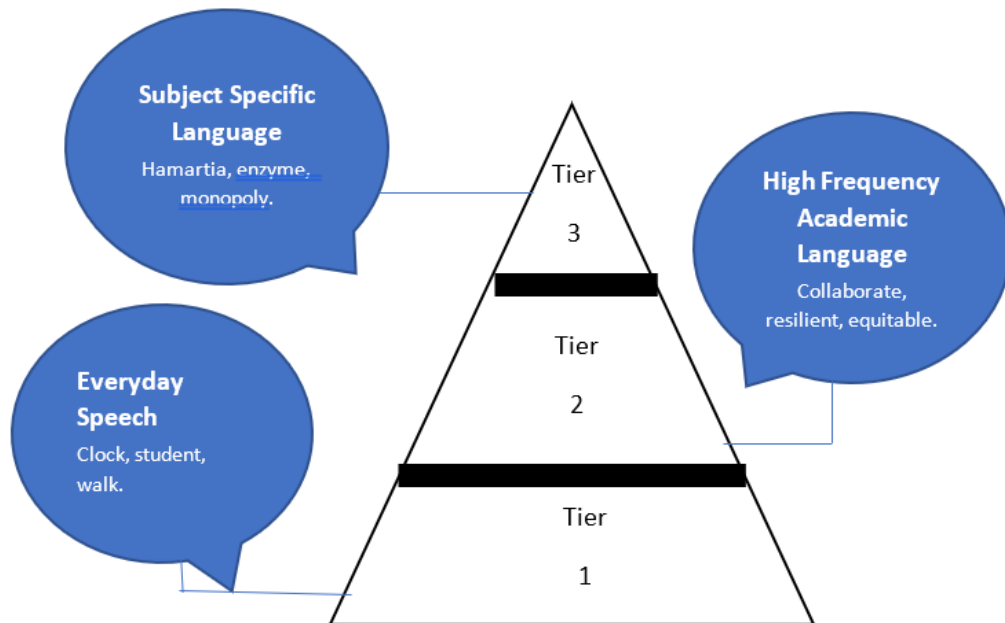
(Beck et al 2002)

- Tier 1 words are often learned implicitly.
- Tier 2 words are common academic words which require explicit teaching. They may have multiple meanings and appear in a variety of subjects.
- Tier 3 vocabulary are subject specific words which are typically foregrounded in textbooks in a helpful manner.
- Tier 2 words are commonly used when discussing Tier 3 words; therefore, careful attention should be given to this combination.

Department Reflection

1. What cross-curricular and poetry specific terms, phrases, and concepts have students been explicitly introduced to through my school's implementation of the Junior Cycle English curriculum?

2. What cross-curricular and poetry specific terms, phrases, and concepts do students need to be explicitly introduced to and retain throughout Senior Cycle English in order to achieve the intended learning outcomes?

Text Decoder: An Approach to Explicit Vocabulary Instruction:

Select, Explain, Explore, Consolidate.

'Word consciousness' describes how we notice words and are interested and curious about them. Vocabulary instruction should seek to cultivate this quality in students. After the words have been 'selected' from reading materials or otherwise, Alex Quigley, author of *Closing the Vocabulary Gap*, advises that the word should be 'explained', 'explored, and 'consolidated' (SEEC). This strategy can be introduced by the teacher and can also be used for independent word learning by students. Quigley offers several ways in which a word can be *explained*.

- Students should hear the word and be given the opportunity to say the word which will support their phonemic awareness.

- A student friendly definition should be used to introduce the word.

- Multiple meaningful examples of the word used in context should be given.

- Students should provide examples and misconceptions should be clarified.

He offers several different ways in which a word can be explored.

- Explore the etymology of the word and its common word parts. Greek and Latin word root lists can be found online.

- Explore any interesting synonyms or antonyms.

- Explore how the word is used in different disciplines.

- Explore students' understanding of the word by asking them to restate the meaning in their own words.

- Explore images or ideas evoked by the word.

Deep understanding of a word depends upon being repeatedly exposed to it. Therefore, consolidation is a vital part of explicit vocabulary instruction.

- Students can be asked to recall the words after time has passed through short answer questions or multiple-choice questions.

- Including these words into teacher talk and student talk on a daily basis can consolidate learning. Use word walls effectively by including student friendly definitions and integrate them into daily practice.

Step 1: Select

The first step in the SEEC strategy involves pre-selecting the tier 2 and tier 3 words which will be explicitly taught later in the classroom.

- Tier 3 words are defined as low frequency, subject specific words.
- Tier 2 words are high frequency, cross-curricular words which are often referred to as academic vocabulary.

When choosing the words, you might consider the following:

- What words are likely to be new to students?
- What words are most important for students to understand the concepts?
- What words lack helpful, directive contexts?
- What words appear repeatedly in the text?

Working collaboratively with your department members during this stage of the process will support a unified and consistent approach across all teachers. We have provided a sample which formed part of a unit of learning about drama.

Tier 3	Tier 2
antagonist	emerge
catharsis	create
chorus	comment
climax	reveal
exposition	integrate
monologue	communicate
protagonist	perceive
tragedy	affect

Step 2: Explain

During instruction, it is advised that students are provided with the opportunity to say and write the word. Students should be provided with a student friendly definition and given a range of meaningful examples of the word used in context. Students should provide their own examples and teachers should seek to clarify misconceptions. We have provided a sample of tier 3 and tier 2 words used in a meaningful context.

Tier 3

Antagonist
- The antagonist exists as the primary opponent of the main character.
- In many plays it is true that the antagonist is a villain.
- Some say that the antagonist may exist within the protagonist, and can represent a deep inner conflict.

Catharsis
- He believed in the possibility of drama to provide moments of catharsis or what he sometimes called "emotional cleansing."
- She said that having gone to hundreds of plays in her life, she believed she had experienced genuine catharsis on only two occasions.
- For Aristotle, catharsis describes the effects of true tragedy on the spectator of the play.

Chorus
- The actors in a Greek chorus do not partake in the events of the play; rather they comment on the action, in a collective voice.
- The use of a Greek chorus in this modern play was brave, on the part of the playwright.
- My first acting role was as a chorus member in a college production of the Sophocles play, *Antigone*.

Climax
- In terms of dramatic structure, she advised the director to consider the climax as a turning point where the protagonist's fate is changed.
- As the climax of the play approached, the audience was rapt.
- While all enjoyed the climax of the play, it was commonly felt that the ending was somewhat disappointing.

Protagonist
- Emily referred to the protagonist as the main character.
- Sinéad said the protagonist is the character that the plot revolves around.
- Protagonist, which comes from Greek, means primary actor or main actor.

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Exposition

- In screenwriting, they sometimes call exposition backstory.
- In theatre, exposition refers to how background events and characters are introduced.
- Her plays were criticised for lacking action, and relying heavily on exposition.

Monologue

- While she agreed that a monologue is, by definition, an extended speech, she argued with the playwright that it was simply too long.
- There are several famous monologues in Hamlet.
- He never made it as a theatre actor because he could not learn a monologue.

Tragedy

- Arthur Miller was fascinated by the idea of tragedy in drama, as a way of exploring the heroism of the individual in a society.
- In Greek theatre a hero's suffering is often due to a human flaw in their character, and is at the core of the tragedy.
- She believed that *Hamlet* was the greatest Shakepearean tragedy.

Tier 2

Emerge

- One of the main themes which emerged from the study was the lack of time young people had for developing creativity.
- When analysing his later poetry, several common themes emerge.
- By the twentieth century the Irish had emerged as a significant community in most United States cities.

Create

- She wanted to create something unique.
- Steve Jobs wanted to create a computer that was both brilliant and pleasing to the eye.
- Her ambitious approach created quite a stir in the company.

Comment

- The teacher always left a positive comment on the homework.
- He tuned in to drivetime radio for comment and analysis on the budget.
- She found his tendency to comment on everything insufferable.

Reveal

- They gathered for the big reveal, to finally see the finished painting.
- It is actions, not words that reveal a person's true character.
- It is illegal to reveal confidential information of clients.

Integrate
- Over the years, the community integrated well in the city.
- Working from home can make it difficult to integrate socially in a new company.
- The music would integrate the many different forms of jazz and blues that had preceded it.

Communicate
- There are many different ways to communicate nowadays.
- In film, images are used to communicate as well as language.
- The findings of the study were communicated to the government in the report.

Perceive
- It is true that many perceive the Irish as a people who drink too much.
- He is often perceived as being rude on the phone.
- The way a child will perceive things may differ from how an adult will.

Affect
- Temperature affects the materials differently.
- The shortages may affect the poor disproportionately.
- Unfortunately the disease also affects humans.

Tier 3 and Tier 2 Words Combined

- The antagonist emerges in the second act of the play.
- The play created a profound moment of catharsis in her.
- The chorus provided comment throughout the play, but did not partake in the action.
- The climax revealed the character's true nature.
- The playwright failed to integrate the exposition into the action of the play, and so some parts were boring.
- The monologue communicates universal human concerns and longings.
- As the protagonist changes throughout the play, so does our perception of her.
- The tragedy of *Hamlet* affected her greatly as a writer.

Step 3: Explore

Exploring the word can support students in developing "word consciousness". Word consciousness involves being aware and interested in words and word meanings. This will support students' independent learning skills and supports a deeper understanding of the word being taught and associated words. There are a number of activities that can be carried out in the classroom in relation to this.

- Morphemic analysis involves identifying the meaningful parts of a word.
- The Frayer model is a graphic organiser used to explore a word in detail.
- Semantic mapping is a visual strategy for vocabulary expansion and the development of knowledge related to the key term.

We have provided examples below for each.

Morphemic Analysis

Before students can participate in a morphemic analysis of words, they will need to be introduced to a range of prefixes, roots, and suffixes. Once students are familiar with these word parts, a routine can be established to assist them in their independent word learning. Students are likely to require a glossary of prefixes, roots, and suffixes.

- Find the root
- Find the prefixes and suffixes
- Think about what each part means
- Combine the meanings of the parts
- Try the possible meaning in a sentence

Ant-agon-ist

⏩ ant-AG-on-ist

Noun: a person who actively opposes or is hostile to someone or something; an adversary

Anti → against
agon → actor
ist → person who.

Related Words:
Anti → antithesis
agon → diagonal
ist → dentist

Frayer Diagram

This is a type of graphic organiser that can be adapted to suit each subject. The model prompts students to make connections and activate prior knowledge. Drawings can also be included to support students' visualisation of the word.

Definition:
Student friendly.

Definition:
a person who actively opposes or is hostile to someone or something; an adversary

Characteristics:
Anti means against.
Agon means actor
The antagonist is against the main character
This is often a duplicitous character who seeks to undermine the protagonist.

Characteristics:
Aspects of the term that help student recognise, identify or distinguish it.

Word:
Antagonist

Example:
Synonyms, concrete examples or illustrations of the characteristics.

Example:
Adversary, enemy, foe, antihero

The antagonist plotted to destroy the hero.
Iago is considered a fascinating antagonist because of his refusal to speak at the end of the play.

Non-example:
The antagonist is the rear part of the stage.
Shakespearean antagonists are often considered to be heroic by audiences.

Non-examples:
Antonyms, inappropriate concrete examples or illustration that do not fit the characteristics.

Semantic Mapping

Choose a key word that is central to the learning outcome. Students identify words associated with the concept while the teacher notes the words on the board/screen. Once a large number of words have been identified, students are then asked to identify links between the words and categorise them further. This can be scaffolded by prepopulating the board with examples or by providing the categories.

It allows students to conceptually explore their knowledge of a new word by mapping it with other related words or phrases similar in meaning to the new word. Students build their understanding of the new word through its relationship with synonyms whilst also exploring the concept more broadly through its different strands and supporting information.

```
                    ┌─────────────────────┐
                    │     Antagonist      │
                    └─────────────────────┘
      ┌──────────────┐  ┌──────────────┐  ┌──────────────┐
      │   Nemesis    │  │     Foe      │  │    Enemy     │
      └──────────────┘  └──────────────┘  └──────────────┘
  ┌──────────────┐ ┌──────────────┐ ┌──────────────┐ ┌──────────────┐
  │  Adversary   │ │   Villain    │ │   Antihero   │ │     Cast     │
  └──────────────┘ └──────────────┘ └──────────────┘ └──────────────┘
      ┌──────────────┐  ┌──────────────┐  ┌──────────────┐
      │     Plot     │  │    Motive    │  │     Foil     │
      └──────────────┘  └──────────────┘  └──────────────┘
         ┌──────────────┐  ┌──────────────┐
         │  Playwright  │  │  Dramatist   │
         └──────────────┘  └──────────────┘
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Step 4: Consolidate

Consolidation of learning can be achieved by regular retrieval practice. This should be both teacher led and student led. Example and non-example questions are a quick way of ascertaining students' understanding of a term. Students can be asked to elaborate and justify their thoughts.

Antagonist
> Example Question:
> Might the antagonist be the main opponent of the main character?
>
> Non-example Question:
> Is the antagonist usually the hero?

Catharsis
> Example Question:
> Does catharsis involve emotion cleansing?
>
> Non-example Question:
> Is catharsis a long speech?

Climax
> Example Question:
> Could the climax be referred to sometimes as the high point?
>
> Non-example Question:
> The climax is always at the very end of a play?

Monitoring Page

Students' self-regulation skills can be developed through the use of monitoring sheets or apps. Students can self-assess at various points in the school year, including when the word is first introduced in class, and reflect upon their deepening understanding of the word. Students use the scale below to consider their understanding of the term.

Read the following scale carefully and then fill in the table.
1. I have never seen the word before, and I do not know it.
2. I know there is such a word – I can pronounce it – but I do not know its meaning.
3. I know some practical knowledge – I recognise it – I could probably use it in my writing.
4. I know the word well – I can use it confidently - I know its meaning changes in different contexts.

Term 1

Date: _____

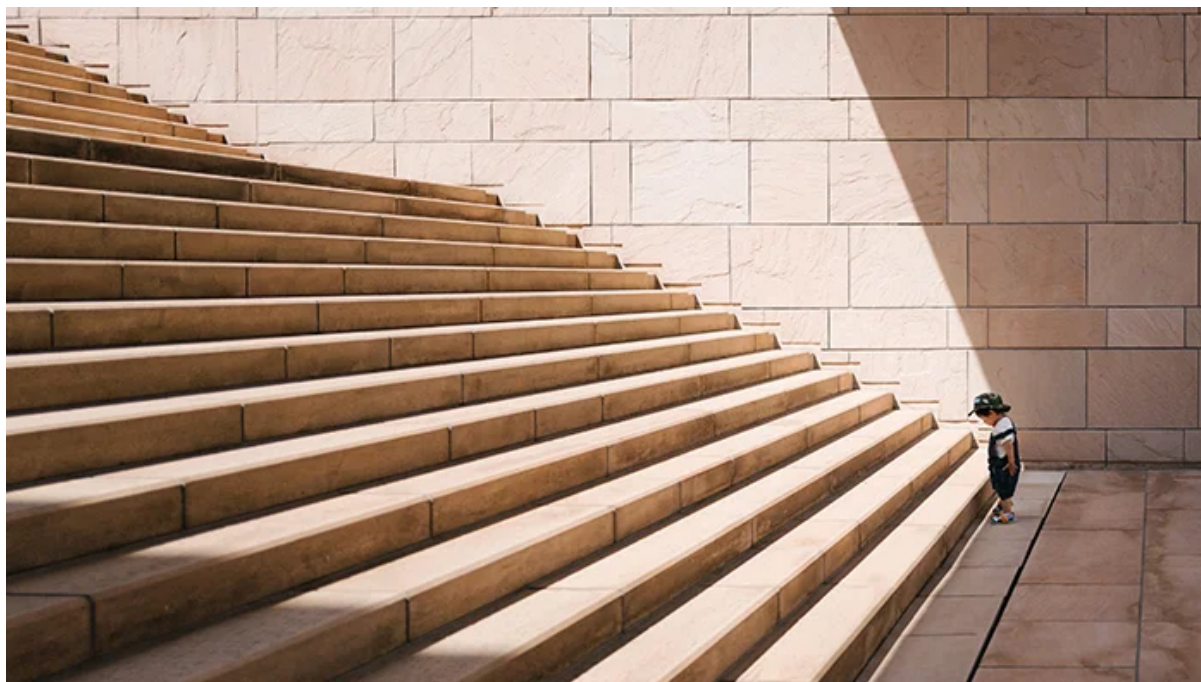| Word	1	2	3	4

Text Decoder: Building a Poetic Consciousness

Metaphorical Photography

What is the photographer suggesting through this image?

By John Flinchbaugh

What is the photographer suggesting through this image?

Breaking Metaphor Down using Tenor, Vehicle and Ground

Metaphor is the act of connecting two apparently unrelated things i.e X is Y. Don Paterson describes metaphor as a lie that is at least partly true.

Tenor: The subject or topic being illuminated.

Vehicle: The vehicle is the image that carries the weight of the comparison. The imaginative idea that you compare the tenor with.

Ground: This is the relationship between the tenor and vehicle which gives the metaphor its meaning.

1. Identify the tenor and vehicle of the metaphor.
2. Then consider the ground. What do they have in common?
3. Finally, what does this reveal about the theme(s) of the poem?

Thematic Concern:

Tenor   Ground   Vehicle
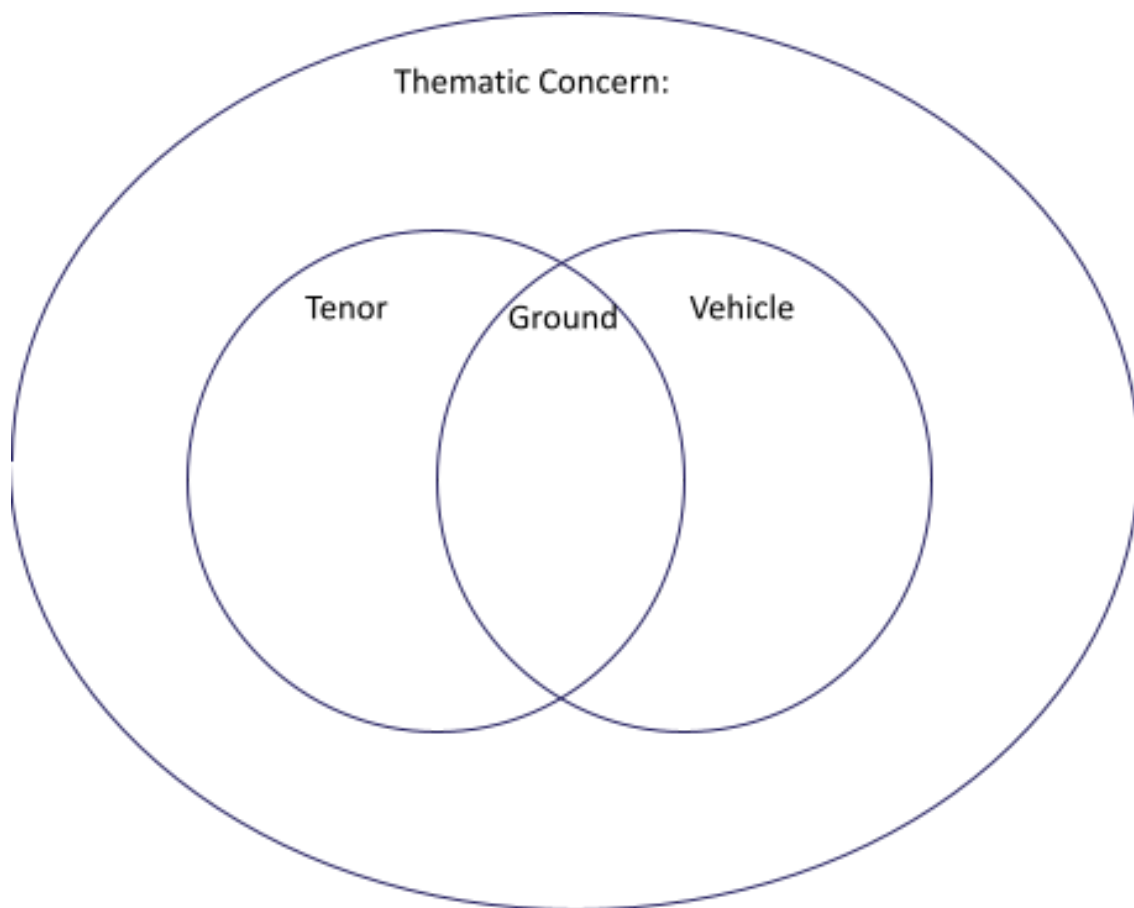
Breaking Symbolism Down using Don Paterson's Totem and Animus

A symbol conventionally describes a concrete detail (totem) which stands in for a larger abstraction (animus) e.g. X is a symbol of something.
Example: "the fast food chains have become totems of Western economic development"

Totem: The concrete detail present in the poem.
Animus: The abstract subject that the concrete detail (totem) stands in for.

1. Identify the totem (concrete detail) in the poem.
2. Consider the salient attributes of the totem e.g. beauty, mortality, power, etc.
3. Having considered the salient attributes of the totem, what larger abstract quality (animus) may this concrete detail symbolise?
4. In light of this new meaning gained from your understanding of the animus, how has your interpretation of the poem changed after a rereading and subsequent group discussion? Write your answer In the Thematic Concern box.

Thematic Concern:

Totem:

INSIDE THE POEM

Animus:

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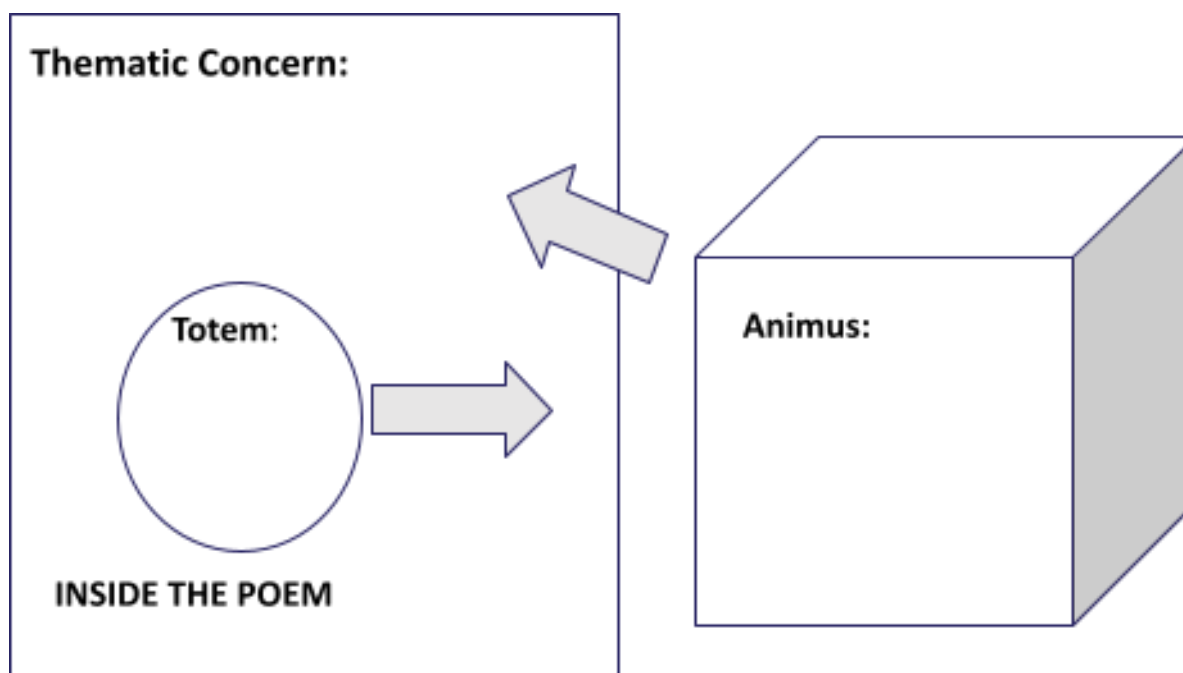
The Furniture Game

Sandy Brownjohn in *The Poet's Craft* describes The Furniture Game as a way in which students can learn about and create their own metaphors. Choose an idea, emotion, concept, person and compare it with an item of furniture, clothing, material, landscape, sound, etc.

Creative Task:

If Nora/Dorian Gray/Macbeth/Gar O Donnell/Victor Frankenstein/Walter Lee Younger were a piece of furniture / clothing / type of weather / time of day / mammal / amphibian / reptile / invertebrate / bird / fish / plant / processed food / emotion / landscape / chemical / elements / weapon / structure or building / season / month / noise / etc., what would he/she be? Consider how the nouns can be developed into noun phrases by adding modifiers. Write a short poem using the suggestions above.

Department Reflection

1. What are the benefits of students writing poetry?
2. How could the writing of poetry be meaningfully incorporated into Senior Cycle?

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Text Decoder: Using Sentence Stems to Support Students' Responses to a First Reading

- Upon first hearing the poem, the one sound that caught my ear....

- The first thing that caught my attention was…

- The last thing that caught my attention was…

- This poem seems to be a description of/ a story about/an argument about/an explanation of...

- This poem left me with feelings of…

- delight/laughter/sorrow/anger/heroism/fear/disgust/wonder/serenity because…

- The phrase/image/word/metaphor that attracted my attention most was…

- The main thing I noticed about the way the poem was read/recited was that…

- Happiness/sadness/anger/anxiety/disgust was the most prominent emotion that I felt for the speaker.

- I felt the speaker's feelings of attachment/feelings of loss/separation anxiety/rage/disgust when… (child speaker)

- I felt the speaker's feeling of romantic love/delight/depression/disappointment/embarrassment/horror/vengefulness/bitterness/distaste/loathing when…(adult speaker)

- I noticed that the reader/reciter placed a special emphasis on…during the reading.

- The reader's/reciter's tone changed when…

- The reader's/reciter's pace seemed to quicked when…

- A sombre/moving/unnerving/troubling/celebratory/revelatory atmosphere was created by…

- Certain acoustic elements come to the fore when the poem is read aloud such as…

- When one hears the poem verbalised, what becomes most striking for me is…

- The poem's soundscape suggests to me that…

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- The poem seemed to move from feelings of delight/laughter/sorrow/anger/heroism/fear/disgust/ wonder/serenity to feelings of delight/laughter/sorrow/anger/heroism/fear/disgust/ wonder/serenity.

- The poem reminds me of…

- I didn't understand…

- One question I would ask the poet or person who read this poem is…

Text Decoder: Supporting Students' Oral Performance

Encouraging students to engage in poetry readings can support their own understanding of poetry and also increases the chances of students reading poetry for pleasure.

Provide actionable feedback on specific aspects of students' performance of a poem.

Some suggested aspects to discuss with students:

- Physical presence
- Voice and articulation
- Dramatic appropriateness
- Evidence of understanding
- Overall performance

Text Decoder: Links to a selection of Poetry Readings for the 2022 & 2023 Course

Poet	Poem	Reader	Source	Link to reading
Elizabeth Bishop	The Fish	Elizabeth Bishop	"Elizabeth Bishop reads her works" album	https://music.apple.com/gb/album/the-fish/414530641?i=414530644 https://open.spotify.com/track/0m2pUnCKrYRMQ9UmkQ7SR6?si=e1d0d18273454a00
Elizabeth Bishop	The Bight	Elizabeth Bishop	*92nd Street Y* YouTube channel	https://www.youtube.com/watch?v=ERfx52Qfyrc&t=92s (@ 6:45)
Elizabeth Bishop	In the Waiting Room	Elizabeth Bishop	*92nd Street Y* YouTube channel	https://www.youtube.com/watch?v=ERfx52Qfyrc&t=92s (@ 9:50)
Elizabeth Bishop	At the Fishouses	Elizabeth Bishop	Poetry Foundation	https://www.poetryfoundation.org/play/75635

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Elizabeth Bishop	Questions of Travel	Unknown	Bob Boldt YouTube channel	https://www.youtube.com/watch?v=ZxpL4kGGLh8&t=2s
Elizabeth Bishop	The Armadillo	Sylvia Loveridge	Words in the Air podcast	https://podcasts.apple.com/nz/podcast/the-armadillo-by-elizabeth-bishop/id1437040892?i=1000532110150 https://open.spotify.com/episode/0nHOKi3Hg7ns1ORFJxVR86?si=MZF-dqyCTLKY85siEswSyg
Elizabeth Bishop	Sestina	Unknown	WhyPoetryMatters YouTube channel	https://www.youtube.com/watch?v=1JbffGoIi30
Elizabeth Bishop	First Death in Nova Scotia	Unknown	Smith Co's Fact Hub YouTube Channel	https://www.youtube.com/watch?v=JNoFxZ1gCu0
Elizabeth Bishop	Filling Station	Beth Vardy	One Poem a Day Won't Kill You podcast	https://podcasts.apple.com/us/podcast/april-29-2021-filling-station-by-elizabeth-bishop-read/id1505910180?i=1000519154817 https://open.spotify.com/episode/72Xw77VKWKdrx91eTlgqCi?si=3v-AOOY8SXaeGx6wVR0iAQ

Other Elizabeth Bishop resources

· Elizabeth Bishop -Essential American Poets podcast
  https://www.poetryfoundation.org/podcasts/75326/elizabeth-bishop-essential-american-poets (The Poetry Foundation)
· Elizabeth Bishop documentary https://www.youtube.com/watch?v=7XB6sJ-PeLo&t=5s (Voices and Visions, 1988)
· Colm Tóibín on Elizabeth Bishop and Thom Gunn https://www.youtube.com/watch?v=EdiYwXwU790 (London Review Bookshop)
· Elizabeth Bishop: A Conversation about Her Poetry https://www.youtube.com/watch?v=Kilf_zfxJi4&t=844s (The Helix Center)
·

Emily Dickinson	"Hope" is a thing with feathers	Juliet Stevenson	Adrian Brinkerhoff Poetry Foundation Youtube channel	https://www.youtube.com/watch?v=N_KRY5na3ow
Emily Dickinson	There's a certain Slant of light	Julie Harris	The Poetry of Emily Dickenson (album)	https://open.spotify.com/track/1jcePoXkLfs2retwFq1Aqn?si=a5d0c21fe3dd44f9
Emily Dickinson	I felt a Funeral, in my Brain	Markaye Hassan	poetryoutloudvideos Youtube channel	https://www.youtube.com/watch?v=I7v1Rq35BGY
Emily Dickinson	A Bird came down the Walk	Charlotte Peed	mystanzachannel Youtube channel	https://www.youtube.com/watch?v=70Bm5MPlKv8

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Emily Dickinson	I Heard a fly buzz – when I died	Unknown	SonyFMAM Youtube channel	https://www.youtube.com/watch?v=gIJPhuH-_xM
Emily Dickinson	The Soul has Bandaged moments	Stepanie Farrar	Emily Dickinson Marathon - Buffalo, New York 2017 Youtube channel	https://www.youtube.com/watch?v=xvfh5iPufV8
Emily Dickinson	A narrow Fellow in the Grass	Emma Fielding	Metrisch Youtube channel	https://www.youtube.com/watch?v=5CjgfahqMNo
Emily Dickinson	I taste a liquor never brewed	Charlotte Peed	mystanzachannel Youtube channel	https://www.youtube.com/watch?v=Jn37oWwMD6Y

Emily Dickinson	After great pain, a formal feeling comes	Julie Harris	The Poetry of Emily Dickenson (album)	https://open.spotify.com/track/3URrwYAZqQgV3B60K5rT6m?si=922ba24ad8ed4540

Other Emily Dickinson resources

· Trailblazing Women: Emily Dickinson and Poetry in America Panel Discussion
  https://www.youtube.com/watch?v=pHyJayP9pac (PBS Books)

· Emily Dickenson lecture https://www.youtube.com/watch?v=hnQzIvGGpfs (Saylor Academy)

· In Our Time: Melvyn Bragg and guests discuss Emily Dickinson https://www.bbc.co.uk/sounds/play/b08p5lbp (BBC Sounds)

· Great Lives https://www.bbc.co.uk/sounds/play/b0137ynp (BBC Sounds)

John Donne	The Sunne Rising	Tom Bedlam	SpokenVerse Youtube Channel	https://www.youtube.com/watch?v=-4x6ZA3lfE0

John Donne	Song: Go, and catch a falling star	Richard Burton	Metrisch Youtube Channel	https://www.youtube.com/watch?v=qiZygUSkMYw
John Donne	The Anniversarie	Arthur L. Wood	Arthur L Wood - Poetry from the Shires Youtube channel	https://www.youtube.com/watch?v=NuCuo65XMyE
John Donne	Song: Sweetest love, I do not goe	Arthur L. Wood	Arthur L Wood - Poetry from the Shires Youtube channel	https://www.youtube.com/watch?v=nUscUoQu7MQ
John Donne	The Dreame	Arthur L. Wood	Arthur L Wood - Poetry from the Shires Youtube channel	https://www.youtube.com/watch?v=WXoePVY-VIU
John Donne	A Valediction Forbidding Mourning	Richard Burton	Richard Burton reads the poetry of John Donne (album)	https://open.spotify.com/track/5zZG1FeM3RZMQGVi1jmmdQ?si=16d8672914344bf8

John Donne	The Flea	Richar Burtoin	Richard Burton reads the poetry of John Donne (album)	https://open.spotify.com/track/47ZVsPumJUx6HySkbM2Mvv?si=1afaa50f4f974ed2
John Donne	Batter my heart	Jordan Harling	Jordan Harling Reads Youtube channel	https://www.youtube.com/watch?v=JD9WsZ1bxD0
John Donne	At the round earth's imagined corners	Richard Burton	Metrisch Youtube channel	https://www.youtube.com/watch?v=e6DhDiPal_I
John Donne	Thou hast made me	Unknown	Performingpoetry Youtube channel	https://www.youtube.com/watch?v=0yOQoRNU1Rg

Other Resources

John Donne and bereavement: University of Warwick. Focusing on A Valediction Forbidding Mourning. Very powerful discussion about the personal impact of a poem.

https://www.youtube.com/watch?v=EQQOfVwz6R4

Patrick Kavanagh	Inniskeen Road: July Evening	Unknown	The Passionate Transitory Youtube channel	https://www.youtube.com/watch?v=LN9u4c_y0bE
Patrick Kavanagh	Shancoduff	Unknown	The Passionate Transitory Youtube channel	https://www.youtube.com/watch?v=FIozJFbgjP4
Patrick Kavanagh	Epic	Dara O'Brien	Poetry Ireland Youtube channel	https://www.youtube.com/watch?v=IrZ-hm0lArY
Patrick Kavanagh	from The Great Hunger Section I	Unknown	The Passionate Transitory Youtube channel	https://www.youtube.com/watch?v=KZZpJt6rLYc

Patrick Kananagh	Advent	Dafydd Owen	Poetry Readings Dafydd Owen Youtube channel	https://www.youtube.com/watch?v=8aIH1i8m95g
Patrick Kavanagh	A Christmas Childhood	Kevin Kennedy	Kevin Kennedy - Irish Youtube channel	https://www.youtube.com/watch?v=QoHwL7WFNiI
Patrick Kavanagh	Canal Bank Walk	Martin Blake	Martin Blake Youtube channel	https://www.youtube.com/watch?v=sCxTpQ8eXdI
Patrick Kavanagh	Lines Written on a Seat on the Grand Canal, Dublin	Anne Doyle	Holding it Together Apart Youtube channel	https://www.youtube.com/watch?v=JKWizYoUVpI
Patrick Kavanagh	The Hospital	Aaron Monaghan	Adrian Brinkerhoff Poetry Foundation Youtube channel	https://www.youtube.com/watch?v=va9rNeHMAaw

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Patrick Kavanagh	Raglan Road	Tom O'Bedlam	SpokenVerse Youtube channel	https://www.youtube.com/watch?v=1zAKth3GD1U
Derek Mahon	Day Trip to Donegal		Oskar Youtube channel	https://www.youtube.com/watch?v=NNIaElPnfPk
Derek Mahon	After the Titanic	Kirk Lawrence -	Bespoke Vocals by Kirk Lawrence	https://www.youtube.com/watch?v=MZtwBLBspT4
Derek Mahon	A Disused Shed in Co. Wexford	Brian Doherty	Adrian Brinkerhoff Poetry Foundation Youtube channel	https://www.youtube.com/watch?v=HQu01eX0gwU
Derek Mahon	Kinsale	Tony O'Donoghue	Made to Measure Films Ltd Youtube channel	https://www.youtube.com/watch?v=BnR9u7sXpQ4
Derek Mahon	Antarctica			

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Paula Meehan	Buying Winkes	Genevieve Montgomery	Longford Library Heritage & Archives Youtube Channel	https://www.youtube.com/watch?v=e-R1Z2KGazY
Paula Meehan	The Pattern	Paula Meehan	UCD Library Special Collections YouTube channel	https://www.youtube.com/watch?v=EH2D4NVT520
Paula Meehan	The Statue of the Virgin at Granard Speaks	Camille O'Sullivan	Liia Milevska Youtube channel	https://www.youtube.com/watch?v=DDRRfPtLE7Y

Paula Meehan	My Father Perceived as a Vision of St. Francis		UCD Library Special Collections Youtube cha	https://www.youtube.com/watch?v=HbJxw66sKWE
Paula Meehan	Death of a Field	Paula Meehan	IrishArtsCentre Youtube channel	https://www.youtube.com/watch?v=CYnyU7CkXjU
Paula Meehan	The Writing Life https://www.youtube.com/watch?v=tzs8_SDbuuM (Howard County Poetry and Literature Society)			
Adrienne Rich	Aunt Jennifer's Tigers	Susi Lestari	Susi Lestari Youtube channel	https://www.youtube.com/watch?v=G-a988pymSA
Adrienne Rich	Power	Adrienne Rich	Elliston Shorts Poetry Room Youtube chanel	https://www.youtube.com/watch?v=AtX3sDbBqJg

Adrienne Rich	Storm Warnings	Ryan Cole	Ryan Cole Youtube channel	https://www.youtube.com/watch?v=znKpfnBTWdg
Adrienne Rich	Living in Sin	Gabrielle	Gabrielle Cohen Youtube channel	https://www.youtube.com/watch?v=6wCw-lokWeo
Adrienne Rich	Diving into the Wreck	Adrienne Rich	Zachary Pace Youtube channel	https://www.youtube.com/watch?v=c03sWpt62vw
Adrienne Rich	Interview with Adrienne Rich https://www.youtube.com/watch?v=4AZvCNEX5fw (Brockport Television -Evan Davis Youtube channel) Tribute to Adrienne Rich - 92Y Readings https://www.youtube.com/watch?v=94164RL3Ykk (92nd street Y)			

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William Butler Yeats	The Lake Isle of Innisfree	WB Yeats	"William Butler Yeats Reads his own Work" album	https://open.spotify.com/track/5XqDQAQHTgfEoYfDjhJ9T4?si=655aca15e19a40fe
William Butler Yeats	September 1913	Tom O'Bedlam	SpokenVerse Youtube channel	https://www.youtube.com/watch?v=xeGe5guvSeY
William Butler Yeats	The Wild Swans at Coole	Unknown	The Reader Youtube channel	https://www.youtube.com/watch?v=QFLixoHT06k
William Butler Yeats	An Irish Airman Foresees his Death	Adrian Dunbar	Trina Vargo Youtube channel	https://www.youtube.com/watch?v=DbFPav6MJOM

William Butler Yeats	Easter 1916	Liam Neeson	RTÉ Youtube channel	https://www.youtube.com/watch?v=VLt_OuzW9n0
William Butler Yeats	The Second Coming	Dominic West	RTÉ Youtube channel	https://www.youtube.com/watch?v=QI40j17EFbI
William Butler Yeats	Sailing to Byzantium	Tom O'Bedlam	SpokenVerse Youtube channel	https://www.youtube.com/watch?v=5XXC1uPGIBs
William Butler Yeats	An Acre of Grass	Doli Debbarma	Doli Debbarma Youtube channel	https://www.youtube.com/watch?v=mhzaQ97yn1g
William Butler Yeats	Politics	Stephen Conteagüero	The Favorite Poem Project	https://www.youtube.com/watch?v=AxnZIwyuK40

William Butler Yeats	The Poetry of W.B. Yeats https://open.spotify.com/episode/71WA9S3wfhiEg8gmNwxLWe?si=d13ed4fcd9a54061 (Research English at Durham podcast)
	WB Yeats: Sex, Death & the State of the Nation https://www.rte.ie/radio/radio1/wb-yeats/ (RTE radio)
	In Our Time https://www.bbc.co.uk/programmes/p00548b3 (BBC radio)

ORDINARY LEVEL 2023

Poet	Poem	Reader	Source	Link to reading

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Elizabeth Bishop	The Fish	Elizabeth Bishop	"Elizabeth Bishop reads her works" album	https://music.apple.com/gb/album/the-fish/414530641?i=414530644 https://open.spotify.com/track/0m2pUnCKrYRMQ9UmkQ7SR6?si=e1d0d18273454a00
Elizabeth Bishop	Filling Station	Beth Vardy	One Poem a Day Won't Kill You podcast	https://podcasts.apple.com/us/podcast/april-29-2021-filling-station-by-elizabeth-bishop-read/id1505910180?i=1000519154817 https://open.spotify.com/episode/72Xw77VKWKdrx91eTIgqCi?si=3v-AOOY8SXaeGx6wVR0iAQ
Gwendolyn Brooks	Kitchenette Building	Gwendolyn Brooks	C Youtube channel	https://www.youtube.com/watch?v=7yQ7hOjX9v0
Emily Dickinson	I felt a Funeral, in my Brain	Markaye Hassan	poetryoutloudvideos Youtube channel	https://www.youtube.com/watch?v=I7v1Rq35BGY
Emily Dickinson	I Heard a fly buzz – when I died	Unknown	SonyFMAM Youtube channel	https://www.youtube.com/watch?v=gIJPhuH-_xM

John Donne	The Flea	Richar Burtoin	Richard Burton reads the poetry of John Donne (album)	https://open.spotify.com/track/47ZVsPumJUx6HySkbM2Mvv?si=1afaa50f4f974ed2
John Donne	Song: Go, and catch a falling star	Richard Burton	Metrisch Youtube Channel	https://www.youtube.com/watch?v=qiZygUSkMYw
Carol Ann Duffy	Valentine		The Learning Cauldron Youtube channel	https://www.youtube.com/watch?v=OpeMawmYPqo
Allison Joseph	My Father's Kites	Neil Aitken	Neil Aitken Youtube channel	https://www.youtube.com/watch?v=e87URZCeJ14
Patrick Kavanagh	Shancoduff	Unknown	The Passionate Transitory Youtube channel	https://www.youtube.com/watch?v=FIozJFbgjP4
Patrick Kavanagh	A Christmas Childhood	Kevin Kennedy	Kevin Kennedy - Irish Youtube channel	https://www.youtube.com/watch?v=QoHwL7WFNiI

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Derek Mahon	After the Titanic	Kirk Lawrence -	Bespoke Vocals by Kirk Lawrence	https://www.youtube.com/watch?v=MZtwBLBspT4
Paula Meehan	Buying Winkes	Genevieve Montgomery	Longford Library Heritage & Archives Youtube Channel	https://www.youtube.com/watch?v=e-R1Z2KGazY
Sinéad Morrissey	Genetics	Sinéad Morrissey	Poetry International	https://www.poetryinternational.org/pi/poem/7676/auto/0/0/Sinead-Morrissey/Genetics/en/tile
Paul Muldoon	The Loaf	Paul Muldoon	Big Think Youtube channel	https://www.youtube.com/watch?v=gyyCOUdaCi8
Felicia Olusanya	For Our Mothers	Felicia Olusanya	Felicia Olusanya Youtube channel	https://www.youtube.com/watch?v=cRYxJSeZhYw
Billy Ramsell	Lament for Christy Ring	Billy Ramsell	IrishArtsCenter Youtube channel	https://www.youtube.com/watch?v=MCU9LGHCeWw

Adrienne Rich	Aunt Jennifer's Tigers	Susi Lestari	Susi Lestari Youtube channel	https://www.youtube.com/watch?v=G-a988pymSA
Edwin Arlington Robinson	Reuben Bright	Aaron Anstett	PPLDTV Youtube channel	https://www.youtube.com/watch?v=ltfA3orLrsk
William Shakespeare	Sonnet XVIII Shall I Compare Thee	Lorna Laidlaw	BBC Youtube channel	https://www.youtube.com/watch?v=05waZXoMUcg
Percy Bysshe Shelley	Ozymandias	John Gielgood	Roman Styran Youtube channel	https://www.youtube.com/watch?v=gHsBcUD_7jw
William Butler Yeats	The Lake Isle of Innisfree	WB Yeats	"William Butler Yeats Reads his own Work" album	https://open.spotify.com/track/5XqDQAQHTgfEoYfDjhJ9T4?si=655aca15e19a40fe

William Butler Yeats	The Wild Swans at Coole	Unknown	The Reader Youtube channel	https://www.youtube.com/watch?v=QFLixoHT06k
William Butler Yeats	An Irish Airman Foresees his Death	Adrian Dunbar	Trina Vargo Youtube channel	https://www.youtube.com/watch?v=DbFPav6MJOM

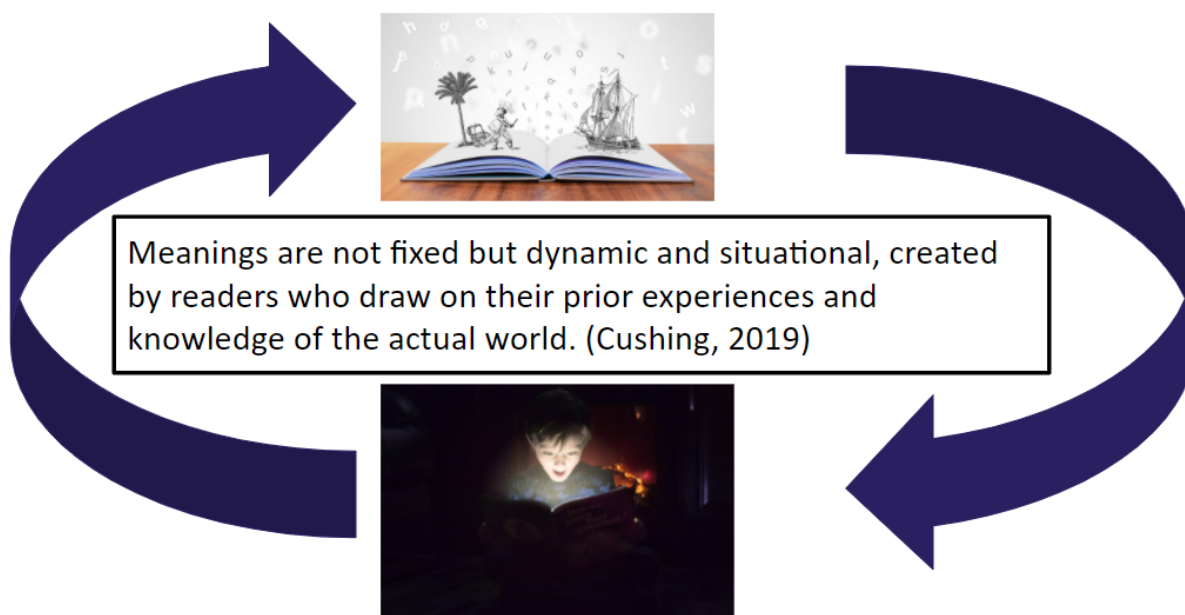## Text Participant: How Can Authentic Reading Be Facilitated?

"Authentic reading is born out of an individual's initial process of unmediated engagement with, and then incremental or reflective interpretation of, a text: doing the latter requires the former".

"Manufactured readings are learnt, not made; they occur when readers are denied the space to engage in their own process of interpretation. Manufacturing is the practice of learning about a text, rather than engaging with it."

(Giovanelli and Mason, 2015)

Department Reflection

1. How do teachers facilitate authentic reading experiences?
2. How can we harness student participation in order to promote authentic reading experiences?

Meanings are not fixed but dynamic and situational, created by readers who draw on their prior experiences and knowledge of the actual world. (Cushing, 2019)

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Text Participant: Questioning Strategies

According to the NCCA (2015), effective questions are mainly open, accompany wait time, engage all students and are asked by students too. Assist students in entering the text world by asking questions related to the narrative, descriptive, expository or argumentative structure of the poem. Here are some questions that encourage students to reflect upon the world of the poem. Students can be asked to elaborate or justify their original response in follow up questions.

**Questions to Open up a Discussion**

1. What is happening here?

2. Who is speaking? About whom and where?

3. Why are they speaking?

4. What does this remind you of?

5. What are you puzzled by?

6. Does the poem have a turning point (similar to a volta in a sonnet)?

7. What argument is being made?

8. What is being explained?

9. What story is being told?

Department Reflection

1. What self-questioning strategies are taught to support students' understanding of poetry?

Text Participant: How Do Poets Build Worlds through Pattern Making and Breaking

Patterning is a fundamental feature of poetry. By viewing poetry as a world ripe for meaning making through its patterning, we can liberate students from the view of poetry as cultural judgement passed down. By discussing pattern making and breaking, we also highlight the importance of interpreting evidence within the poem. Drawing connections between textual patterns and the interpretative and experiential responses of readers supports an aesthetic reading of the text and also supports later critical examinations of the poem's qualities. These patterns and deviations are also the characteristics of a poet's distinctive style.

| Rhythmic | Thematic | Aural | Semantic | Grammatical | Structural |
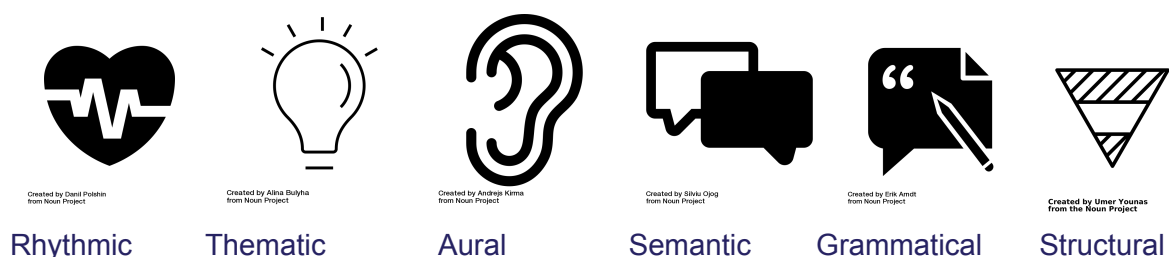
Aural
- How does the poet use sound to evoke a scene?
- How does the poet use sound to defamiliarise* a scene? *to present or render in an unfamiliar artistic form usually to stimulate fresh perception
- What patterns of phonemes can you identify that you think are significantly contributing to the poem's meaning?
- Does the use of monosyllabic words create a distinctive poetic voice?

Rhythmic
- How does the poem's metre serve its thematic concerns? Does it have a rising (iambic or anapaestic) or falling rhythm (trochaic or dactylic)?
- How does the metre control its thematic concerns? Why would a poet favour the dissonance created by a half rhyme over a full rhyme?
- Do any verses deviate from the basic metre of the poem (if it has one)? Why?
- What effect does the choice of free verse have on the poem?

Structural

Please find a short clip about form and metre here. Sinead Morrissey talks about her changing approach to writing, specifically about her growing appreciation of stricter forms. The interview in the Stinging Fly referenced in the interview can also be found here.
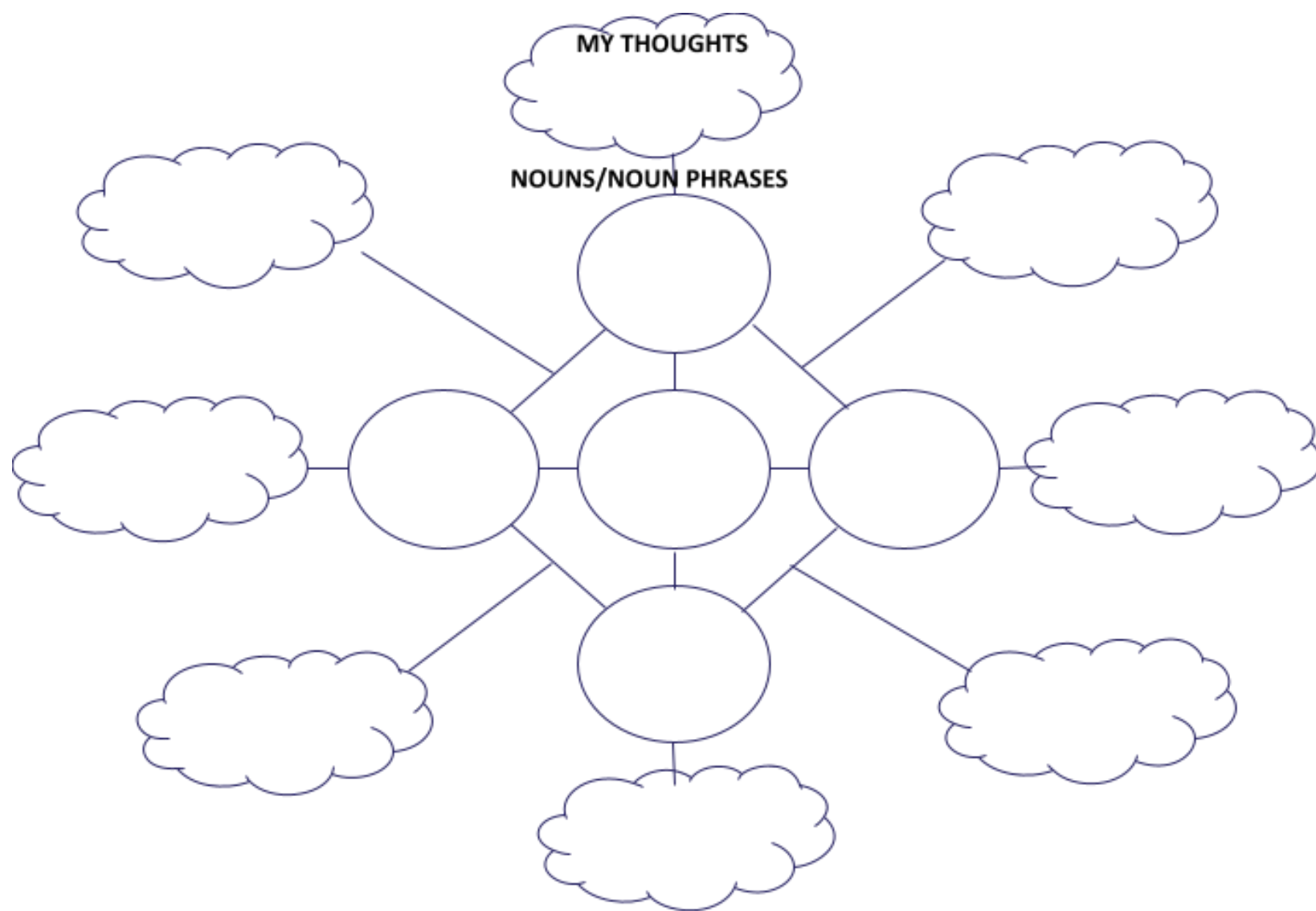
Grammatical, Semantic & Thematic

Noun phrases are world building elements that allow the reader to construct the world in their own mind. Giving students the opportunity to identify patterns and discuss the wider associations with these world building elements assists them in immersing themselves in the world of the poem. Students can also collect/magpie these noun phrases for use in their own work. Teachers can scaffold pattern seeking thinking by isolating or blocking out specific linguistic aspects of a poem. Preload semantic maps with nouns/noun phrases or present a blank one for students to fill in.

We have provided an example from D.H. Lawrence's "Humming-Bird".
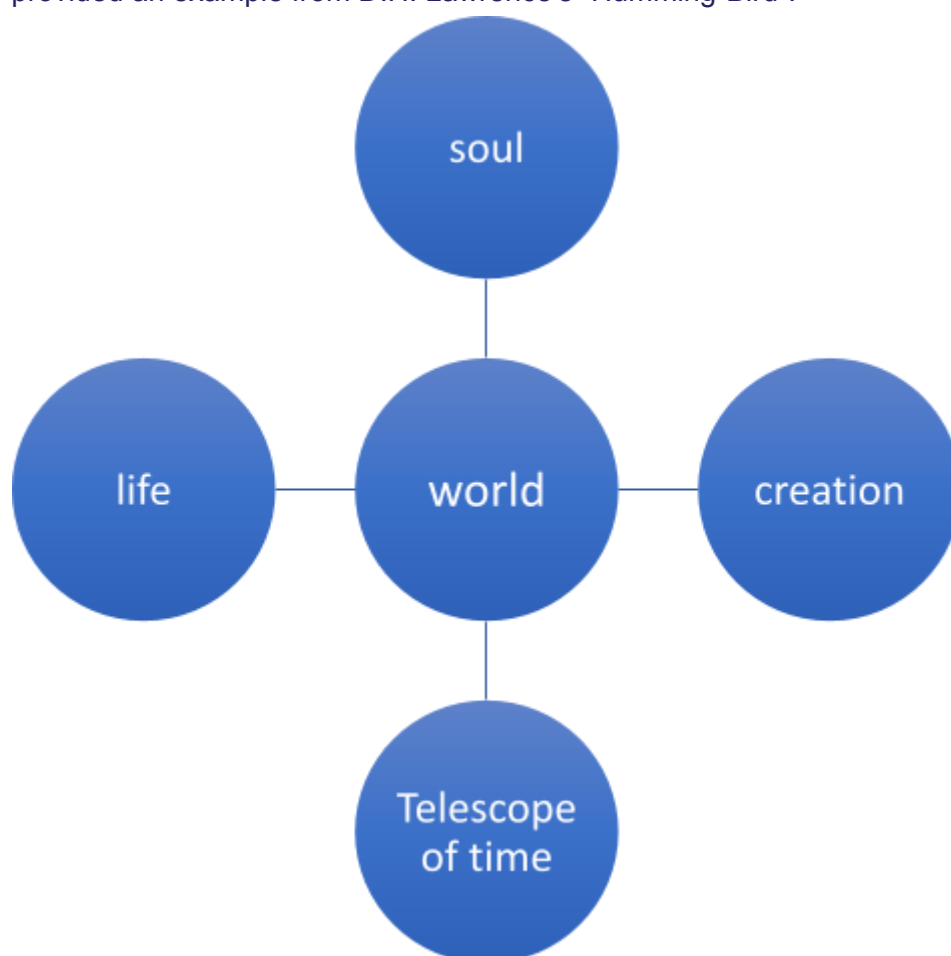
- What links can you identify between these words?
- What do they remind you of in terms of your life and your previous reading?
- With what do you associate them?
- What superordinate idea or theme is suggested by these words?

We have provided a template on the next page for students.

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MY THOUGHTS

NOUNS/NOUN PHRASES

Text Participant: How Do Poets Build Characters/Speakers through the Use of Verbs?

This activity encourages students to explore how different types of verbs are used to create the speaker and/or characters in a poem/short story/novel. Concentrating on how a poem expresses itself enables students to reach a better understanding of what it is expressing and why it is being expressed. This can be used to introduce a poem or it can be used for later analysis.

Verbs can be split into at least three categories:

      a. Action
      b. Mental, Sensing, Perception
      c. Speech

Introducing a Poem

To provide more scaffolding for students when beginning a new poem, the teacher can extract the verbs from the poem prior to a full reading and split them into the three categories ready for student exploration like the example from the workshop - Derek Mahon's "After the Titanic".

Later Analysis

During the analysis stage, students are asked to place the verbs into the three categories above and explore how they flesh out the respective speaker/characters. Please see the template on the next page.

Discussion Questions

1. Are speakers/characters active or passive, domineering or submissive, agentic or listless?
2. Are they reflective (logical, analytical, deliberate and methodical) or reactive - (quick, impulsive and intuitive)? What senses are they perceiving the world through?
3. Do they make commands or simply provide responses?

Creative Writing Task

Write a piece of flash fiction involving two contrasting characters. Use the verb categories to plan your writing.

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Text Participant: Character Building

b. Mental, sensing, perception

c. Speech

a. Action

Use the space provided to list the verbs which are used to describe the speaker or characters from the poem. After you have listed them, consider how these choices create the character in your mind?
- Is the speaker/character active or passive, domineering or submissive, agentic or listless?
- Are they reflective (logical, analytical, deliberate and methodical) or reactive - (quick, impulsive and intuitive)? What senses are they perceiving the world through?
- Do they make commands or simply provide responses?

Creative Task
Use the verbs that you have listed to create another character for a short story.

Text Participant: How Do Poets Create Resonances through the Use of Noun Phrases?

Resonance is a feeling of the affective power of an encounter with a poem. Some experiences of reading poetry linger in the mind long after the text is put down. Some phrases exert great power, blending their semantic significance with their aesthetic organisation (Stockwell, 2009). Literary works position a reader or listener through the foregrounding and backgrounding of textual elements. Elements which focus our attention are known as attractors, usually considered to be nouns or noun phrases. **A scale of resonance supposes an initial intense reaction which either decays or echoes through later textual references e.g. "I will arise and go now".** Textual analysis requires the reader to enact their powers of control over these attractors so that the text's component parts can be looked at in more detail. Peter Stockwell (2009) offers a list of features of good attentional attractors in *Texture: A Cognitive Aesthetics of Reading* that allow students to track what is foregrounded in a text.
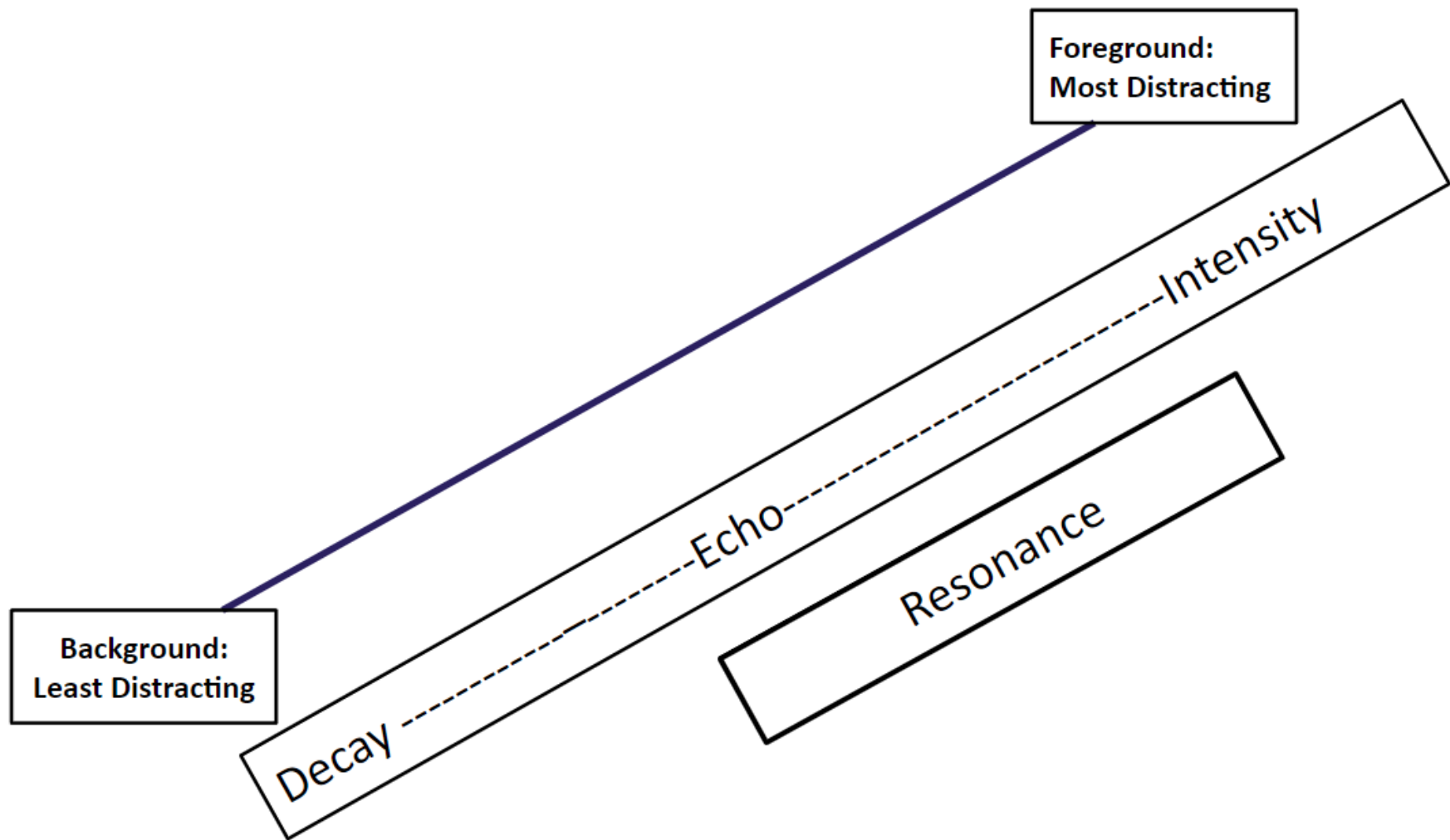
- Newness (new objects, characters, scenes, movements: the present moment of reading is more attractive than the past. In Lake Isle of Innisfree "I hear it in the deep heart's core" usually resonates more than "linnet's wings" after a reading.)
- Brightness (lightness or vivid colours attract attention over dimness or drabness: "noon a purple glow")
- Noisiness (anything which makes sound or is noisy relative to other things in the scene: "bee-loud glade")
- Activeness (verbs attached to the noun phrase denoting action, violence, passion, wilfulness, motivation or strength: "I will arise and go now").
- Largeness
- Empathetic recognisability (human speaker>animal>object>abstraction)
- Aesthetic distance from the norm (beautiful or ugly referents, dangerous referents, alien objects denoted, unusual things: "Dropping from the veils of the morning").

After reading a poem, ask students to create a cline of distraction for the poem, using the features above, from most distracting to least distracting. Following this, students should compare their clines with one another and explain their reasoning.

A template can be found on the next page.

Creative Task:

Create a vivid scene from a season of your choosing using the criteria above to plan your writing. Consider what you will allow to decay, what you will bury for a later revelation and what will echo throughout.

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Foreground:
Most Distracting

Intensity

Echo

Resonance

Background:
Least Distracting

Decay

(Stockwell, 2009)

Text Participant: How Do Poets Create Affective Connections with The Reader through the Use of Deictic Expressions?

A deictic expression or deixis is a word or phrase that points to the time, place, or situation in which a speaker is speaking. The denotation of these words depend upon who the speaker is, and when or where he or she is speaking. The deictic centre is the speaker's location at the time of utterance. Deixis helps the reader empathise with characters, speakers and their situations in a poem. Deictic expressions that are closer to the deictic centre can involve the reader more in the poem by enhancing the affective connection with the narrative. The lyric often uses the deictic language very carefully to evoke empathy e.g. "The Lake Isle of Innisfree". Deictic expressions are often used in speeches to convey the need for immediate action or to create an inclusive atmosphere.
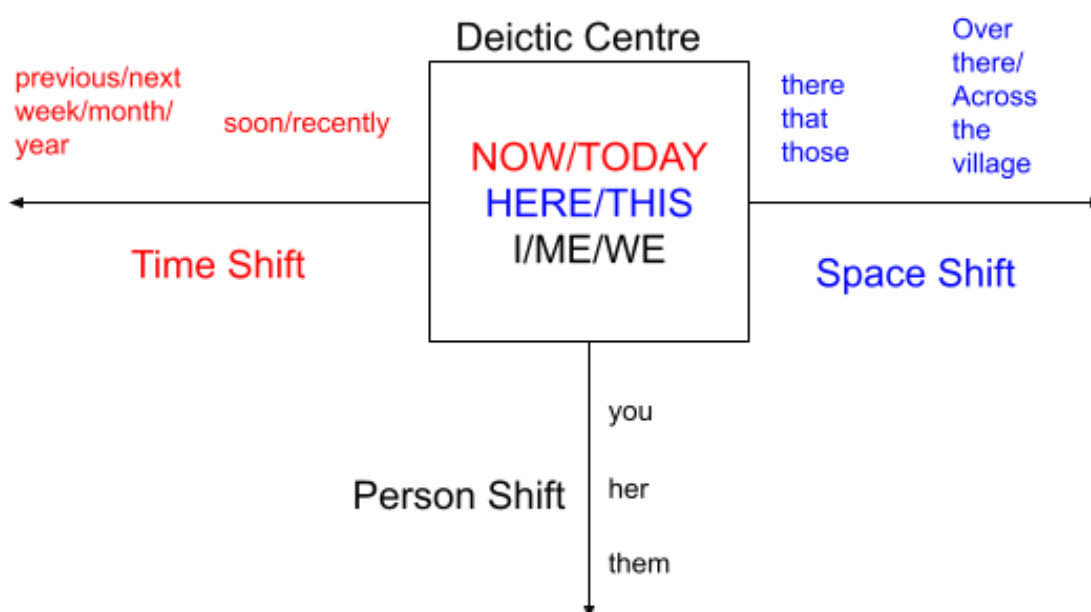

Chart the deictic shifts in a poem using the chart below by writing quotations from the poem related to time, space and person on a chart of your own.

What effect do these shifts have on the reader's empathetic engagement with the poem?

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Creative Writing Task

Write a persuasive speech arguing for more immediate action against climate change using deictic expressions to construct your argument. Remember to use deictic expressions that are close to the deictic centre to enhance the audience's affective connection with the argument. Consider how temporal and spatial shifts can be used to emphasise a point.
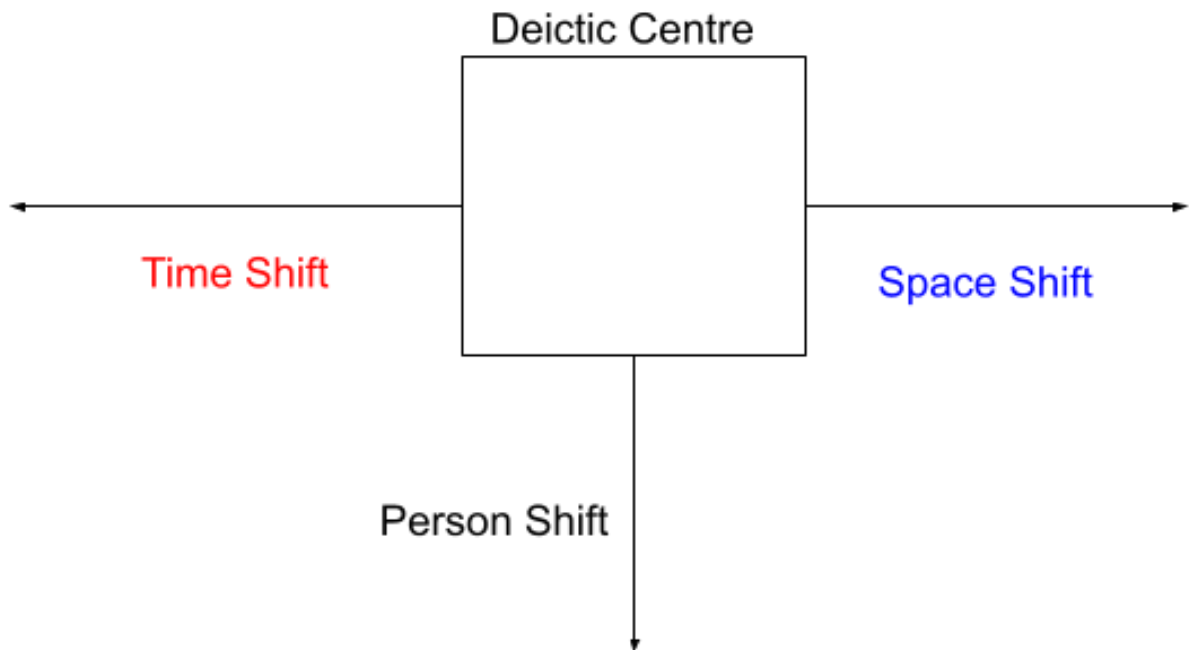
Text Participant: Strategy Instruction

In order to support students in embedding the reading strategies into their routine it is important they learn them in a structured way.

The Educational Endowment Fund's "Metacognition and Self-Regulation" (2020) report provides a systematic approach to strategy instruction.

1. Activate prior knowledge
2. Explicit strategy instruction
3. Modelling of learned strategy
4. Memorisation of strategy
5. Guided practice
6. Independent practice
7. Structured reflection

Department Reflection

1. What strategies do teachers currently teach students to support their understanding of poetry?
2. What approach do teachers take to strategy instruction?
3. What aspect of the approach above could teachers add to their current practice to improve students' strategy implementation?

Text User: Perceived Functions of a Poem

Using texts functionally involves knowing about and acting on the different cultural and social functions that poems perform both inside and outside school and knowing that these functions shape the way texts are structured, their degree of formality, their tone, etc. Poetry can have public and private functions, personal and collective functions. The form of a poem will also influence its function.

Department Reflection:

1. What experiences do teachers need to offer students in school in order to develop their understanding of the wider cultural and social functions of poetry?

Use the prompts below from Rumbold et al. (2019) to reflect upon the poems and poets on the Leaving Certificate course. These prompts can serve as inquiry statements for students.

- The instructive potential of poetry was expressed by Horace in his famous maxim that the function of poetry is simultaneously to delight and to offer the reader "some useful precepts for life". What poets could be described as instructive? Support your answer by referencing the poet's work.
- Poetry was also recognised as having a particular ability to persuade. What poets could be described as persuasive? Support your answer by referencing the poet's work.
- Literary theorists of the twentieth century saw poetry to be inherently moral. Poetry's ethical value has also been seen in the idea of the 'imagination' as a pedagogical tool, with which one can experience the perspective of the other in a way that does not negate the differences in their identity. Whose poetry seeks to develop this quality? Support your answer by referencing the poet's work.
- Poetry specifically can be seen to be responsible for the creation of national symbols and emblems. Whose poetry could be said to have created national symbols or emblems? Support your answer by referencing the poet's work.
- Poetry plays a key role in expressing a society's understanding of its own 'situation, destiny, and ideals'. It can also be said to express what that society desires to be, offering a space in which social reality can be idealised and improved. Whose poetry explores society? Support your answer by referencing the poet's work.

- Poetry is often either celebratory, satirical, or written in protest (Preminger et al, 1975), and in these different respects, it can be seen to contain various tangible political functions. Whose poetry is preoccupied with the political? Support your answer by referencing the poet's work.

The following prompts (Rumbold et al., 2019) can be used by students to reflect upon what poetry or a poem means to them.

- Poetry can create a space for deliberation and reflection to grapple with indeterminacy away from the social world.
- Poetry can develop an understanding of self by connecting the intellectual and emotional aspects of a person.
- Poetry can be inherently pleasurable or delightful.

Function and Form

"If lyric is the poetic realm where subjective feeling seems to rule supreme, it is also a place where subjectivity can seem to be composed and constructed, a place where the genre seems to shape the speaker rather than the speaker shaping the genre"
(Hurley and O Neill, 2012)

- How can a poem's form/genre "shape its speaker" or affect its function?
- How do previous works in a specific genre, such as the lyric, influence or affect a poet's work?

Department Reflection
1. How do teachers explore the benefits of reading poetry with students?
2. How do teachers support students in becoming lifelong readers of poetry?

Text Analyst: Talking for Writing

A crucial part of learning text analysis and becoming critically literate entails being able to "*resist the 'persuasiveness' of a text, perceive from whence it is coming in terms of values and assumptions, enter into dialogue and ultimately assess these values and assumptions*" according to the syllabus guidelines. The English syllabus also requires that students can "*Attempt to compare and evaluate texts for the quality of the imaginative experience being presented*".

These learning outcomes require nuanced language and higher order thinking skills both within the domain of poetry and more broadly. Students are expected to take a critical stance and begin to question the values, assumptions and qualities of the poem. Ensuring that students are comfortable with this kind of thinking prior to writing is vital; otherwise, a student is likely to become cognitively overloaded.

Department Reflection:

1. How do teachers support students in taking a critical stance to poems and poets?
2. How is classroom talk utilised to deepen students' thinking?
3. How do students plan their extended pieces of writing?
4. How are students supported in engaging in critical discussions about poetry?

Sentence Stems for Exploratory Talk

Students should be encouraged to take up a variety of the talk roles listed below during group discussions. Sentence stems promote student participation. Topic specific sentence stems can provide even more scaffolding for students who require it.

Students should reflect upon their role in a discussion by considering how they participated using these talk roles below. Building students' understanding of what a good discussion involves requires structured approaches and reflection throughout.

Instigator

"Well, I think that…"

"From my perspective, I think that…"

"Does anyone else think that…"

"How about this idea…"

"Does this suggestion make sense…"

"So here is what I think…"

Builder

"Another example of that is…"

"That makes sense if we also think about…"

"That's a wonderful idea because…"

"I can see other reasons to think that…"

"I think this is another example of that…"

"I think that works because…"

Supporter

"I think that is correct…"

"I hadn't considered it in that way…"

"I'd concur with that…"

"That's a really strong argument…"

"I can appreciate your logic…"

"That's insightful…"

Challenger

"Yes, but is that the case if…?"

"But is there an issue with that argument if…?"

"Yes, but what about…?"

"Could you explain why you believe that…?"

"Can we think of any other reasons…?"

"Do you think…?"

Refuting

"I don't think that works because…"

"I can see an issue with that because…"

"I'd have to disagree because…"

"That doesn't quite make sense to me because…"

"That's an interesting idea but…"

"I'd like to suggest an alternative view…"

Clarifier

"Can you explain what you mean by…"

"Could you elaborate on…"

"Does that mean that…"

Prober

What evidence do you have to support that?

How does that support your point?

How did you come to that conclusion?

Summariser

"So maybe the overall message/idea/argument is…"

"Let's think about where we are…"

"If we could perhaps join up our thinking…"

"I wonder if we could come to a conclusion…"

"Can we summarise what we've said so far…?"

Text Analyst: Developing Deeper Thinking through Talking Points

Developed by Lyn Daws, Talking Points is a strategy for developing deeper thinking and stimulating speaking and listening in groups.

It involves distributing a list of statements about a poem or group of poems which may be accurate, contentious, or wholly wrong. They can be thought-provoking, interesting, irritating, amusing, complex, simple, brief, or wordy. They should offer ways of thinking more deeply about the poem or poems. They should enable everyone to offer an opinion so that others can decide whether they agree or disagree. Choice is important during exploratory talk so a range of points should be offered. Students work in groups and it is everyone's responsibility to make sure that everyone else is asked their opinion. The group should cooperate, making sure no-one is left out, and challenges should be sensible and respectful. Sentence stems and talk roles already described in this booklet are useful scaffolds for this activity.

Following their discussion, groups contribute the following to a whole class discussion; (a) the content of the Talking Points, and (b) how well the group talked and worked together. They should be able to identify and remember who asked a helpful question, changed their mind, encouraged someone else to talk, provided interesting ideas, etc.

Department Reflection
1. How can sentence stems and talking points be used to support students' understanding of poetry?

2. How are students supported in reflecting upon their participation during discussions?

Text Analyst: Comparing and Contrasting Poems
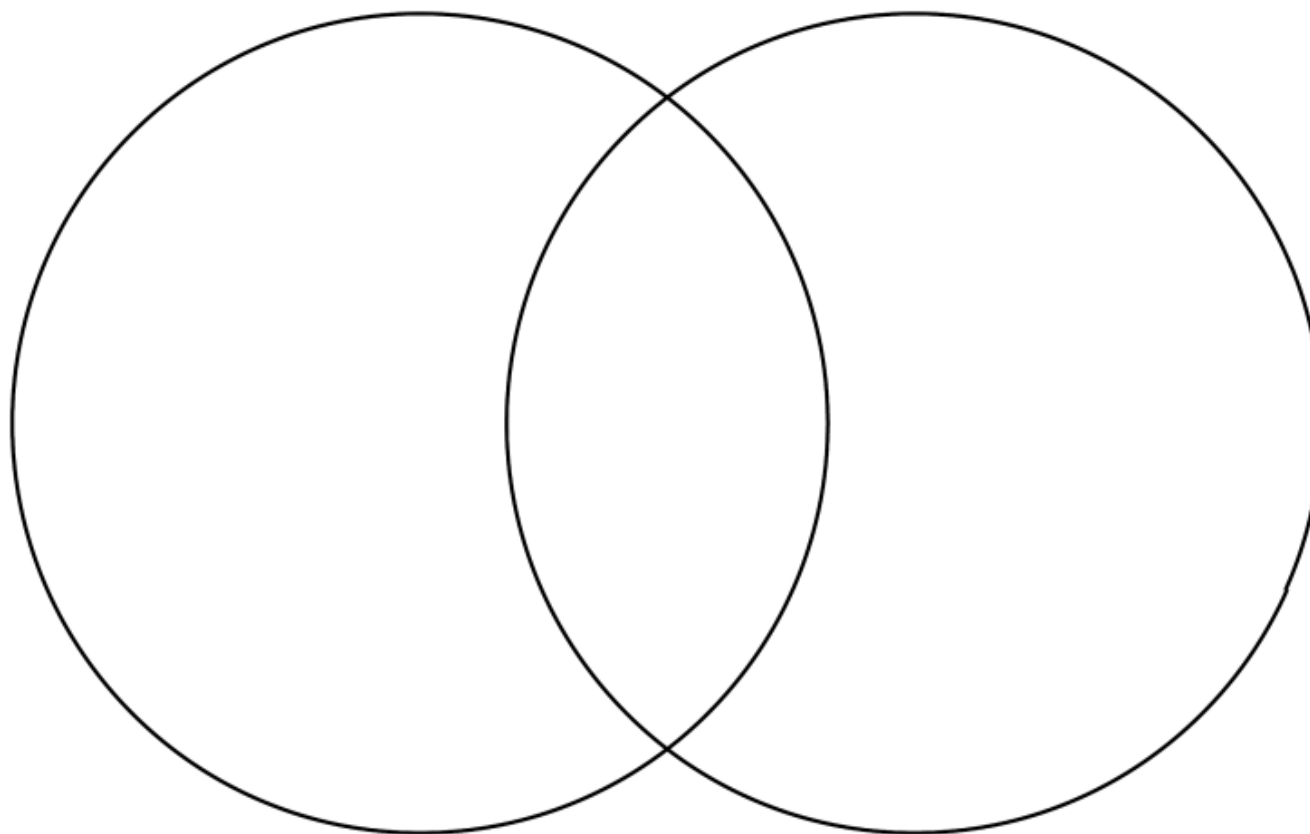
Text Analyst: Cross Classification

Text Analyst: Scaffolding Students' Analysis

The suggestions below are not exhaustive.

Student's intention (verbs/verbal nouns)*	Poet's intention (verbs/verbal nouns)*	Elaboration (adverbs)	Elaboration (adjectives)	Outcome (abstract nouns)
Analyse	Advance	Adventurously	Aggressive	Acceptance
Appraise	Alter	Beautifully	Allusive	Adoration
Argue	Appraise	Bravely	Angry	Anger
Assess	Arrest	Brilliantly	Assured	Anxiety
Comment	Attack	Clearly	Audacious	Awareness
Contend	Celebrate	Cleverly	Authoritative	Beauty
Conclude	Change	Delightfully	Aware	Belief
Critique	Challenge	Enthusiastically	Bilious	Bitterness
Deduce	Conclude	Evocatively	Bitter	Bravery
Develop	Contradict	Excitedly	Brash	Brilliance
Discuss	Convey	Expertly	Caustic	Brutality
Explore	Create	Fascinatingly	Cheerful	Calmness
Identify	Depict	Ferociously	Cold	Charity
Illustrate	Display	Frankly	Colloquial	Clarity
Indicate	Embolden	Frequently	Condescending	Coldness
Investigate	Empower	Gracefully	Confessional	Compassion
Interpret	Encompass	Incisively	Confiding	Confidence
Interrogate	Engender	Intensely	Consoling	Contentment
Observe	Enliven	Intriguingly	Detached	Courage
Outline	Excite	Invigoratingly	Didactic	Curiosity
Propose	Exhibit	Joyously	Disappointed	Dedication
Review	Exhilarate	Lightly	Disgusted	Delight
Show	Explore	Longingly	Dramatic	Determination

Summarise	Galvanise	Lovingly	Dreamy	Disappointment
Understand	Generate	Majestically	Ecstatic	Disbelief
	Give	Meaningfully	Elegiac	Elegance
	Gladden	Movingly	Encouraging	Enthusiasm
*Verbal nouns:	Hearten	Perfectly	Enthusiastic	Envy
Analysing	Illustrate	Precisely	Euphoric	Evil
Appraising etc	Incite	Quirkily	Excited	Excitement
	Influence	Repeatedly	Fearful	Fascination
	Inspire	Seriously	Fervent	Fear
	Interpret	Sharply	Friendly	Generosity
	Interrogate	Skilfully	Flippant	Goodness
	Instigate	Successfully	Giddy	Graciousness
	Manipulate	Sympathetically	Gregarious	Happiness
	Motivate	Tenderly	Haughty	Hatred
	Move	Thoroughly	Hesitant	Helplessness
	Neutralise	Touchingly	Humble	Honesty
	Overcome	Tragically	Humorous	Honour
	Pique	Tremendously	Idyllic	Hope
	Portray	Triumphantly	Indignant	Humility
	Present	Unabashedly	Innocent	Humour
	Produce	Urgently	Laconic	Integrity
	Question	Vividly	Light-hearted	Isolation
	Redeem	Warmly	Loving	Joy
	Reduce	Wittily	Lyrical	Justice
	Reject	Wistfully	Macabre	Kindness
	Renew	Wonderfully	Melancholy	Loneliness
	Resist	Yearningly	Melodious	Love
	Restore	Zealously	Miserable	Loyalty
	Reveal		Mocking	Maturity
	Rouse		Morbid	Mischief
	Spark		Nihilistic	Patience
	Stimulate		Nostalgic	Perseverance
	Support		Poignant	Pleasure

	Thrill Transform Undermine Urge Validate Vivify *Verbal nouns Advancing Altering etc.		Prosaic Proud Provocative Questioning Restrained Romantic Saccharine Sad Sarcastic Satiric Scornful Sentimental Sombre Soothing Terse Truculent Uneasy Upset Urgent Vehement Vexed Vibrant Whimsical Wistful Wry Zany Zealous	Power Pride Release Relief Sadness Sanity Satisfaction Sensitivity Silliness Sophistication Sorrow Strength Surprise Sympathy Tolerance Trust Understanding Warmth Weakness Wisdom Wit

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EXAMPLES
Student's intention (verbs/verbal nouns) When we explore and analyse the poem/poetry . . . Upon interrogating and interpreting the layers of meaning which are revealed in the final stanza, we . . .
Poet's intention (verbs/verbal nouns) X's poem/poetry challenges and excites In this arresting and moving poem . . .
Elaboration (adverbs) The poem incisively and vividly depicts . . . X boldly and brilliantly challenges . . .
Elaboration (adjectives) By the final stanza the speaker's aggression is clearly displayed… We see a change in the language from colloquial and whimsical to detached and caustic.
Outcome (abstract nouns) Ultimately, the speaker comes to a feeling of calmness and acceptance One is struck by the happiness, joy and hope evident in the . . .
Combined When analysing (verb) X's joyously (adverb) empowering (verbal noun) poem, one becomes intensely (adverb) aware (adjective) of how the poet conveys (verb) a sense of acceptance (abstract noun).

Text Analyst: Talking about Writing

Because the cognitive demands of writing increase as expertise grows, support for Senior Cycle students must become more attuned to developing students' metalinguistic understanding. Metalanguage supports students' development of metalinguistic understanding by giving them a language to talk about their writerly choices. Whilst metalanguage can be split into a number of categories including literary metalanguage, genre-specific metalanguage and process metalanguage, it is grammatical metalanguage which supports students' writing development in the moment because it allows writers to discuss their linguistic choices which supports their ability to control and manipulate language (Myhill & Jones, 2015).

"Metalinguistic talk encourages the articulation of thinking about linguistic choices and is a way of exploring the relationship between a writer's authorial intention, the linguistic choices which realise that intention, and the intended effect on the reader".
(Myhill, D., 2019)

"In the case of metatalk about linguistic choice in writing, our own research (Myhill et al 2013) has shown that teachers' own grammatical knowledge and their capacity to notice and interpret linguistic choices in written texts is of paramount importance in enabling classroom dialogue to probe and extend students' thinking".

(Myhill, D., 2019)

Department Reflection
1. What approach do teachers take to the explicit teaching of writing?
2. How is talk about writing used to deepen students' metalinguistic understanding?
3. How confident are Senior Cycle students in using metalanguage to discuss their linguistic choices?
4. How confident are Senior Cycle students in discussing authorial intention and rhetorical effect in their own writing?

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Text Analyst: Grammar as Choice Principles

Debra Myhill, Professor of Education, and her colleagues developed the LEAD Principles to support the teaching of grammar and writing. These principles reinforce the purposeful integration of attention to grammar and linguistic choice within the teaching of writing.

Grammar as Choice: LEAD Principles		
Principle	**Explanation**	**Classroom Example**
Links	Make a link between the grammar being introduced and how it works in the writing being taught.	To establish a purposeful learning reason for addressing grammar, and connect grammar with meaning and rhetorical effect
Examples	Explain the grammar through examples, not lengthy explanations.	To avoid writing lessons becoming mini-grammar lessons, and to allow access to the structure even if the grammar concept is not fully understood
Authenticity	Use authentic texts as models to link writers to the broader community of writers.	To integrate reading and writing and show how 'real' writers make language choices
Discussion	Build in high-quality discussion about grammar and its effects.	To promote deep metalinguistic learning about why a particular choice works, and to develop independence rather than compliance (Myhill, D., Watson, A. and Newman, R., 2020.)

For more information about this approach, please click here or use this link shorturl.at/qHMR6

Department Reflection
1. How confident are students in their capacity to notice and identify linguistic choices in written texts at word, sentence, paragraph and text level?
2. How can this framework be used to support students' writing?
3. What authentic texts do teachers use to explore evaluative writing in poetry?

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Text Analyst: The Language of Evaluation

"The main thing I want us to be asking together is: What did we feel and where did we feel it? All coherent intellectual work begins with a genuine reaction"
-George Saunders
(Saunders, G., 2021.)

Moving from affective responses to aesthetic appreciation and judgement

Providing students with metacognitive and cognitive scaffolds to assist them in monitoring and controlling their thinking when evaluating a poem supports all learners.
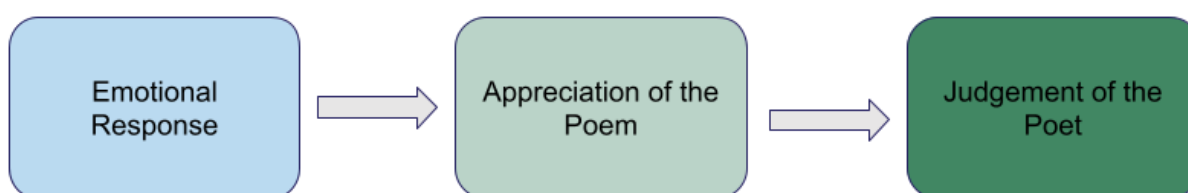
*"A strongly critical approach becomes possible when you move to considering **how the material you are engaging with is constructed, on what assumptions, according to whose values and within which historical, intellectual and political frames**. The material you're working with then starts to shift from representing simply 'knowledge' to having more of the status of 'knowledge claim'".*
Thinking Writing, Queen Mary University of London

Self-Question Strategies

| Emotional Response	What emotions did the poem trigger within you and how intense were these emotions? How? Why?	Happiness, surprise, sadness, disgust, anger, fear, etc.

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Appreciation of the Poem	Did the poem grab you? How? Pattern Making/Breaking? Literary or personal resonance?	Arresting, captivating, engaging, exciting, moving, notable, sensational, dull, boring, predictable, unremarkable ,etc.
• A critical stance will seek to evaluate the *poetic qualities* of the poem while also evaluating the poem's underlying *values and assumptions*.	Did you like it? Why? Pattern Making/Breaking? Literary or personal resonance?	Lovely, beautiful, splendid, appealing, enchanting, grotesque, revolting, repulsive, etc.
	Did the composition of the poem serve its intended effect? Why? Pattern Making/Breaking?	Balanced, harmonious, rhythmical, unified, discordant, disorganised, contradictory, distorted, etc.
	Is the poem suitably restrained in stylistic and thematic presentation? Form?	Elegant, vivid, lucid, rich, detailed, ornate, extravagant, simplistic, unclear, etc.
	Was reading this poem a worthwhile experience? Why? • Personal insight gained or personal relevance felt • Understanding of world developed • Unique style • New found appreciation of poetry • Etc.	Penetrating, profound, innovative, original, creative, timely, long awaited, inimitable, authentic, genuine, effective, exceptional, unique, shallow, reductive, insignificant, derivative, conventional, prosaic, dated, ineffective, etc.

Attitude towards the Poet (Not the speaker)	How would you describe the poet?	Insightful, witty, humorous, accomplished, sensible, gifted, expert, learned, immature, unsuccessful, dreary, ignorant, unaccomplished, etc.
	In your opinion, how truthful is the poet?	Honest, credible, frank, candid, tactful, dishonest, deceptive, devious, etc.

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Text Analyst: Planning Essays and Contesting Knowledge Claims

Please write the proposed statement about a poem or poet here:

_____

_____

_____

Statements about a poem should be viewed as contestable. Consider the proposed statement above. Outline all the arguments in support of the statement above. Following this, take an opposing stance; outline all the opposing arguments. Outline as many opposing arguments as possible by conferring with classmates. Finally, take account of both arguments and try to synthesise them. Use clauses of concession when synthesising your argument. Include a list of bullet points in the diagram below.
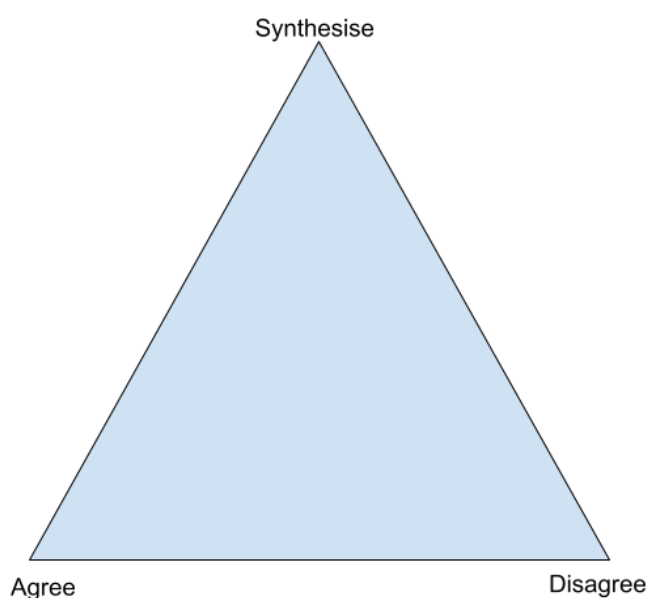
Using Concessive Connectives, Prepositional Phrases and Conjunctive Adverbs to Support Synthesising Different Points of View		
Concessive Connectives	Though or Although	*Although her early poetry appears to be a homage to her poetic influences*, there are also signs that she is seeking to find a new path.
Prepositional Phrases	In spite of or Despite	*Despite an abundance of distressing imagery in her poems that I have studied*, her message can still be characterised as life affirming.
Conjunctive Adverbs	Nonetheless, Nevertheless or However	The tone of his poetry could be primarily described as humorous; *however, a deep sadness appears to penetrate his work at various points in his life.*

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Assessment: Suggested Creative and Critical Activities for a Selection of Poems for Examination in 2023

Please click here to access this document which contains suggested activities for poems for examination in 2023.

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