

Participant Booklet



Leaving Certificate Applied (LCA) English and Communications

Day 5

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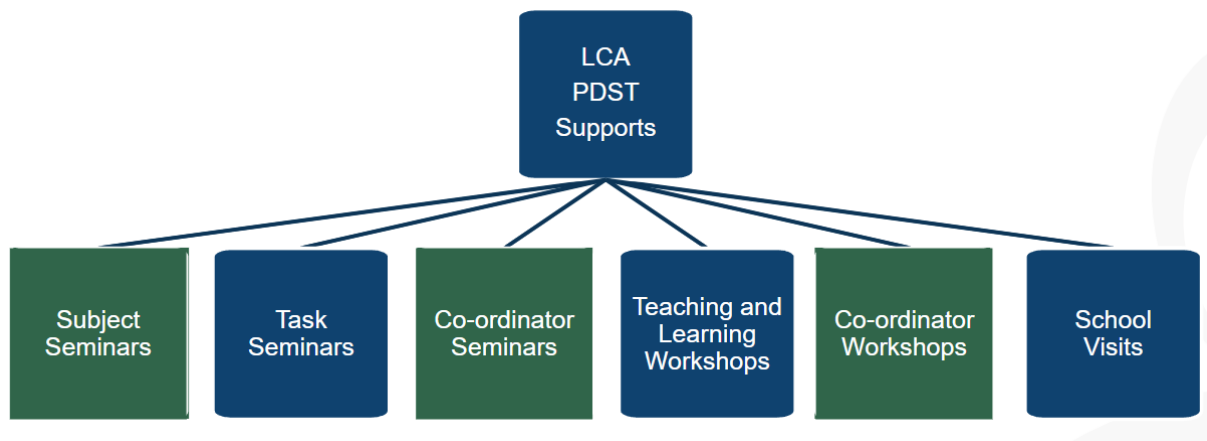
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Session 1: 9.30 - 11.15

LCA Supports provided by PDST



Key messages

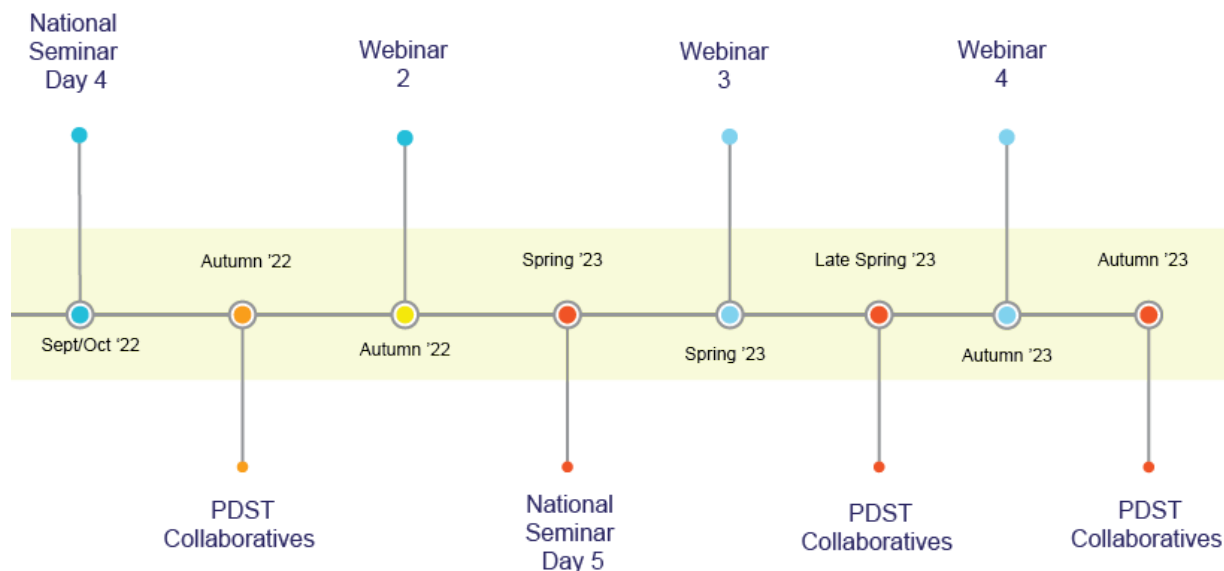
Subjects in LCA are inherently transdisciplinary, authentic and relevant to the current and future needs of all students

LCA subjects support the use of a wide range of inclusive, differentiated, experiential teaching and learning approaches

The use of a critical vocabulary is essential when analysing drama, poetry and song and supports students in experiencing each art form

Engaging with LCA English and Communications supports students in expressing themselves creatively

CPD for the revised module descriptor



Link to resources for today's seminar



The first QR code will provide you with a link to resources for CPD Day 1,2, 3 and 4

<https://www.scoilnet.ie/go-to-post-primary/lca/cpd/>

The second QR Code will bring you to a unique page on the PDST with resources for today

<https://www.pdst.ie/post-primary/lca-day5-english-communications>

Creative thinking: Quick write activity

Before watching video:	After watching video:
Have you taken any creative risks in regards to the content you used in previous modules of LCA English and Communications?	How could you support a growth mindset when choosing content to use in your LCA English and Communications classroom?

Suggestions I will use:

Learning outcomes from Junior Cycle to Leaving Certificate

<https://www.jct.ie/perch/resources/english/junior-cycle-english-learning-outcomes-handout.pdf>

Elements	Strand: Oral Language
Communicating as a listener, speaker, reader, writer	<p><i>Engaging with oral language students should be able to</i></p> <ol style="list-style-type: none"> 1. Know and use the conventions of oral language interaction, in a variety of contexts, including class groups, for a range of purposes, such as asking for information, stating an opinion, listening to others, informing, explaining, arguing, persuading, criticising, commentating, narrating, imagining, speculating ○ 2. Engage actively and responsively within class groups in order to listen to or recount experiences and to express feelings and ideas ○ 3. Engage in extended and constructive discussion of their own and other students' work 4. Listen actively in order to get the gist of an account or presentation noting its main points and purpose ○ 5. Deliver a short oral text, alone and/or in collaboration with others, using appropriate language, style and visual content for specific audiences and chosen purposes ○ 6. Learn from and evaluate models of oral language use to enrich their own oral language production 7. Choose appropriate language, style and visual content for specific audiences and chosen purposes: persuading, informing, narrating, describing a process ○
Exploring and using language	<ol style="list-style-type: none"> 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 ○★ 9. Apply what they have learned about the effectiveness of spoken texts to their own use of oral language 10. Collaborate with others in order to explore and discuss understandings of spoken texts by recording, analysing, interpreting and comparing their opinions ○ 11. Engage with the world of oral language use as a pleasurable and purposeful activity ○
Understanding the content and structure of language	<ol style="list-style-type: none"> 12. Demonstrate how register, including grammar, text structure and word choice, varies with context and purpose in spoken texts ★ 13. Develop their spoken language proficiency by experimenting with word choice, being creative with syntax, being precise, stimulating appropriate responses relative to context and purpose

Elements	Strand: Reading
Communicating as a listener, speaker, reader, writer	<p><i>Engaging in reading students should be able to</i></p> <ol style="list-style-type: none"> 1. Read texts with fluency, understanding and competence, decoding groups of words/phrases and not just single words ○★ 2. Read for a variety of purposes: learning, pleasure, research, comparison ★ 3. Use a wide range of reading comprehension strategies appropriate to texts, including digital texts: to retrieve information; to link to previous knowledge, follow a process or argument, summarise, link main ideas; to monitor their own understanding; to question, analyse, synthesise and evaluate ○★ 4. Use an appropriate critical vocabulary while responding to literary texts ★
Exploring and using language	<ol style="list-style-type: none"> 5. Engage in sustained private reading as a pleasurable and purposeful activity, applying what they have learned about the effectiveness of spoken and written texts to their own experience of 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 ○★ 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 ★ 8. Read their texts to understand and appreciate language enrichment by examining an author's choice of words, the use and effect of simple figurative language, vocabulary and language patterns, and images, as appropriate to the text ○★ 9. Identify, appreciate and compare the ways in which different literary, digital and visual genres and sub-genres shape texts and shape the reader's experience of them ★
Understanding the content and structure of language	<ol style="list-style-type: none"> 10. Know how to use language resources (e.g. dictionary, thesaurus and online resources) in order to assist their vocabulary development ○ 11. Identify and comment on features of English at word and sentence level using appropriate terminology, showing how such features contribute to overall effect ★ 12. Understand how word choice, syntax, grammar and text structure may vary with context and purpose ★ 13. Appreciate a variety of registers and understand their use in the written context ○★

Elements	Strand: Writing
Communicating as a listener, speaker, reader, writer	<p><i>Engaging in writing students should be able to</i></p> <ol style="list-style-type: none"> 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 ○★ 2. Discuss their own and other students' written work constructively and with clear purpose 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 ○★ 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 ○★
Exploring and using language	<ol style="list-style-type: none"> 5. Engage with and learn from models of oral and written language use to enrich their own written work ○ 6. Use editing skills continuously during the writing process to enhance meaning and impact: select vocabulary, reorder words, phrases and clauses, correct punctuation and spelling, reorder paragraphs, remodel, manage content ○★ 7. Respond imaginatively in writing to their texts showing a critical appreciation of language, style and content, choice of words, language patterns, tone, images ★ 8. Write about the effectiveness of key moments from their texts commenting on characters, key scenes, favourite images from a film, a poem, a drama, a chapter, a media or web based event ★ 9. Engage in the writing process as a private, pleasurable and purposeful activity and using a personal voice as their individual style is thoughtfully developed over the years ○★
Understanding the content and structure of language	<ol style="list-style-type: none"> 10. Use and apply their knowledge of language structures, for example sentence structure, paragraphing, grammar, to make their writing a richer experience for themselves and the reader ★ 11. Use language conventions appropriately, especially punctuation and spelling, to aid meaning and presentation and to enhance the reader's experience ○★ 12. Demonstrate an understanding of how syntax, grammar, text structure and word choice may vary with context and purpose ★ 13. Evaluate their own writing proficiency and seek remedies for those aspects of their writing that they need to improve

Module 4 Express Yourself : Think - Pair - Share

Read the learning outcomes of module 4 Express yourself and answer the following questions with your group:

1. What prior learning do your students have that will help to engage with the learning outcomes?

Think:

Pair:

Share:

2. How might you engage your students with the learning outcomes using the action verbs?

Think:

Pair:

Share:

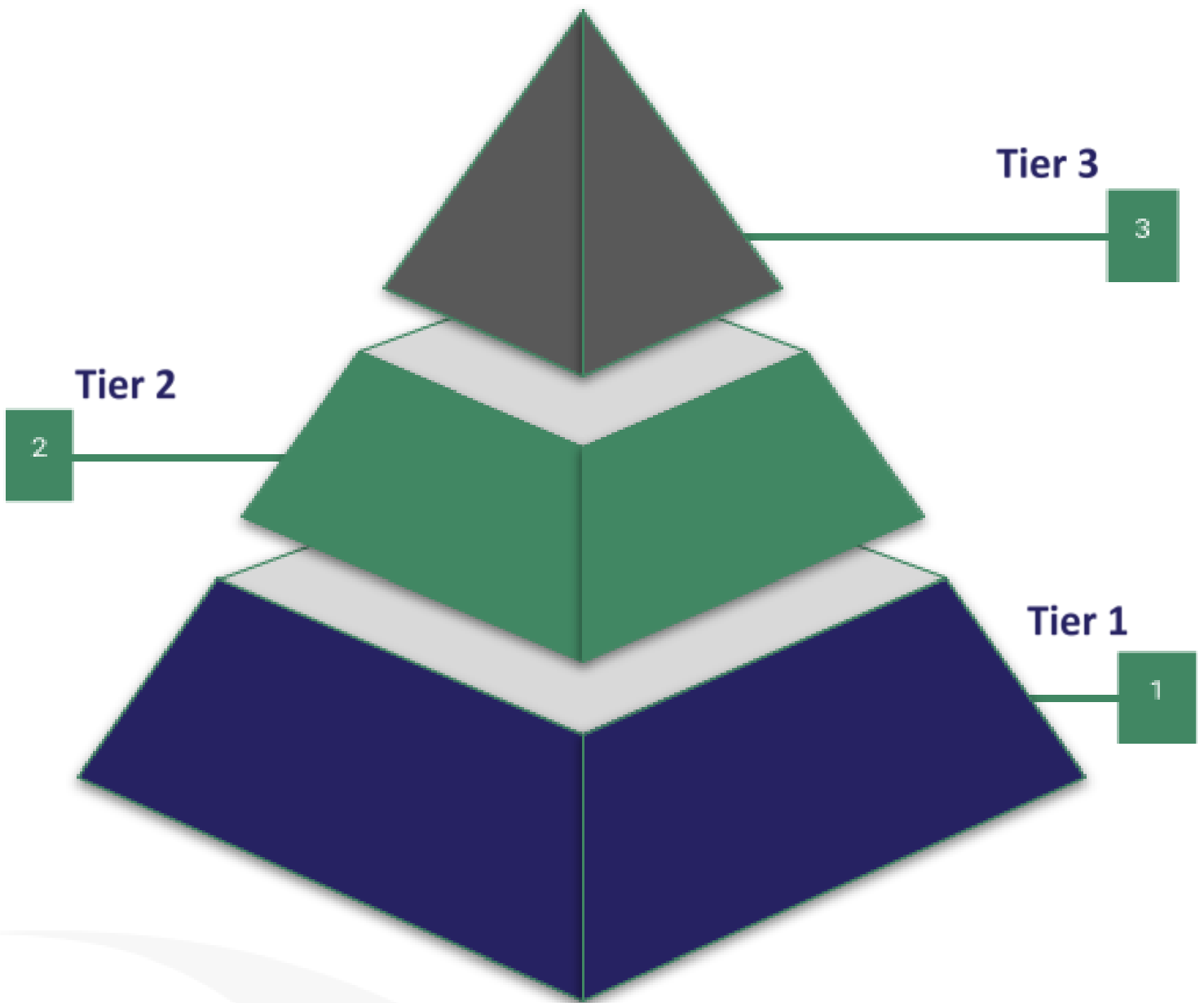
3. How do these learning outcomes support the learning of your students for life after school?

Think:

Pair:

Share:

Explicit vocabulary instruction





Individual
Describe
Legislate
Task
Bias



Outline
Recommend
Typography
Symbolism
Welfare

List
Explain
Job
Trend
Good

Identify
Genre
Contribute
Voluntary
Discriminate

Critical terminology for LCA song, poetry and drama

Term	Explanation	Your own example in song and poetry
<p data-bbox="203 347 465 379">Figurative language</p> 	<p data-bbox="551 347 1447 480">Phrasing that goes beyond the literal meaning of words to get a message or point across. Any device used to stretch the meaning of words (simile, metaphor, personification, hyperbole, pun, onomatopoeia, idiom, oxymoron).</p> <p data-bbox="551 517 1447 715">Example: it hit me like a ton of bricks. Here is a series of examples of figurative language in rap lyrics and music: https://paulcarl.com/blog/teaching-poetry-through-rap Go to the PDF Rap lesson at the bottom of the page https://drive.google.com/file/d/1-5hNzr5zHx5xIF2IXVHFALPyUKZzsAa/view</p>	
<p data-bbox="203 783 365 815">Atmosphere</p> 	<p data-bbox="551 783 1424 951">Atmosphere is the overall mood created by a text. It's usually something readers can't quite put their finger on but a "feel" that readers get as they read. Atmosphere mainly emerges through <i>description</i> rather than <i>action</i> – it's not what people do that creates an atmosphere, rather the setting and environments.</p> <p data-bbox="551 987 1252 1222">For example, <i>Romeo and Juliet</i>, William Shakespeare 'Two households, both alike in dignity (in fair Verona, where we lay our scene), From ancient grudge break to new mutiny. Where civil blood makes civil hands unclean. From forth the fatal loins of these two foes A pair of star- crossed lovers take their life...'</p>	

<p>Imagery</p> 	<p>The use of pictures, figures of speech and description to evoke ideas, feelings, objects, actions, states of mind etc.</p> <p>Eminem's <i>When I'm Gone</i>, for example, is full of images of him and his family... 'throwing roses at my feet' . https://www.youtube.com/watch?v=hWqLuSnyqbl</p>	
<p>Symbolism</p> 	<p>When a word, phrase or image 'stands for' an idea or theme. The sun could symbolize life and energy or a rose has long been considered a symbol of romantic love. Example. 'I got a pocket, a pocketful of sunshine...' Natasha Bedingfield, <i>Pocket Full Of Sunshine</i> 'pocketful of sunshine symbolises happiness and pleasure that nobody can take away.' https://www.youtube.com/watch?v=gte3BoXkwP0</p>	
<p>Theme</p> 	<p>The dominant idea which runs through a poem or song such as death, love, hope etc.</p> <p>Social issues are a common theme in rap songs, for example.</p>	
<p>Mood</p> 	<p>The general atmosphere or emotional complexion—in short, the array of feelings the work evokes in the reader. Every aspect of a piece of writing can influence its mood, from the setting and the imagery to the author's word choice and tone.</p> <p>For example, in the book "The Outsiders" by S.E. Hinton, two main characters from different socioeconomic backgrounds discuss the beauty of the sunset and its ability to bridge barriers to unite people.</p>	

Rhythm



Within poetry the beat is the pattern of stresses within a line of verse. In music, a drummer or bass guitarist might create the beat for the rest of the band to follow, or a conductor might signal the beat to an orchestra or choir, but in poetry the rhythm is usually set by the 'stresses' in the words themselves.

All spoken word has a rhythm formed by stressed and unstressed syllables. Poets deliberately create rhythmical patterns to create particular effects. Traditionally, a poet uses metre – a regular pattern of stresses - to create a rhythmic pattern.

In modern poetry, a poet might also use line breaks to create rhythm.

For example, in William Carlos Williams' *To a Poor Old Woman* the woman is eating plums:

They taste good to her
They taste good
to her. They taste
good to her


The line breaks play with the rhythm. Here the breaks force the reader to shift their focus onto a different word on each line – even though it is the same sentence. Here it gives the effect of time slowing down as she's enjoying the taste of the fruit.

Rhyme uses repeated patterns, using words that have the same sounds as in Linda France's poem *If Love Was Jazz...*

If love was Jazz

I'd be dazzled

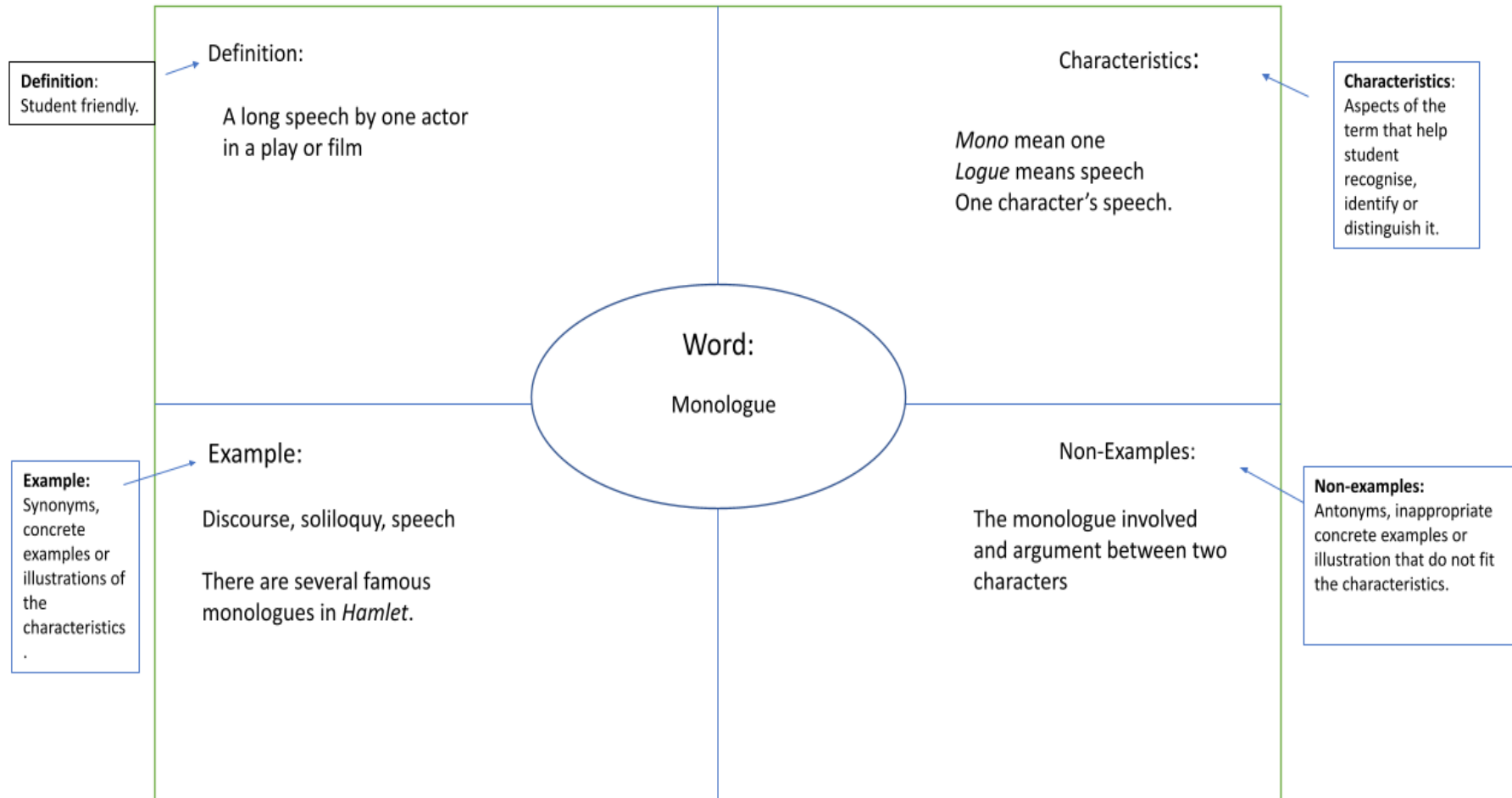
By its razzmatazz

<p>Beat</p>	<p>Rhythm can be described as the beat and pace of a poem. The rhythmic beat is created by the pattern of stressed and unstressed syllables in a line or verse. In modern poetry, line breaks, repetition and even spaces for silence can help to create rhythm.</p> <p>Rhythm can help to strengthen the meaning of words and ideas in a poem. Different rhythms can have different effects on a reader. A poet will use rhythm to generate a mood or tone, which may copy or echo what the poem is about. The beat or rhythm helps build an expectation</p>	
<p>Repetition</p> 	<p>A technique to repeat the same phrases several times to make the idea more memorable and emphasise its importance/ create a regular rhythm. Repetition can also bring a theme to light.</p> <p>Examples: Romantic Ireland's dead and gone/It's with O'Leary in the Grave <i>September 1913</i>, W.B Yeats https://www.youtube.com/watch?v=zfBKt9guFMk</p> <p>'Cause the players gonna play, play, play, play, play And the haters gonna hate, hate , hate, hate, hate Taylor Swift, Shake it Off. (chorus) https://www.youtube.com/watch?v=nfWlot6h_JM</p>	
<p>Assonance</p>	<p>The repetition of vowel sounds anywhere in the word; 'Hustler's, dealers and killers' ca move swift' Example, Nas, Made You Look, on <i>God's Son</i></p> <p>The repetition or a pattern of (the same) vowel sounds, as in the tongue twister: "Moses supposes his toeses are roses</p> <p>Examples of assonance in rap lyrics https://paulcarl.com/blog/teaching-poetry-through-rap</p>	

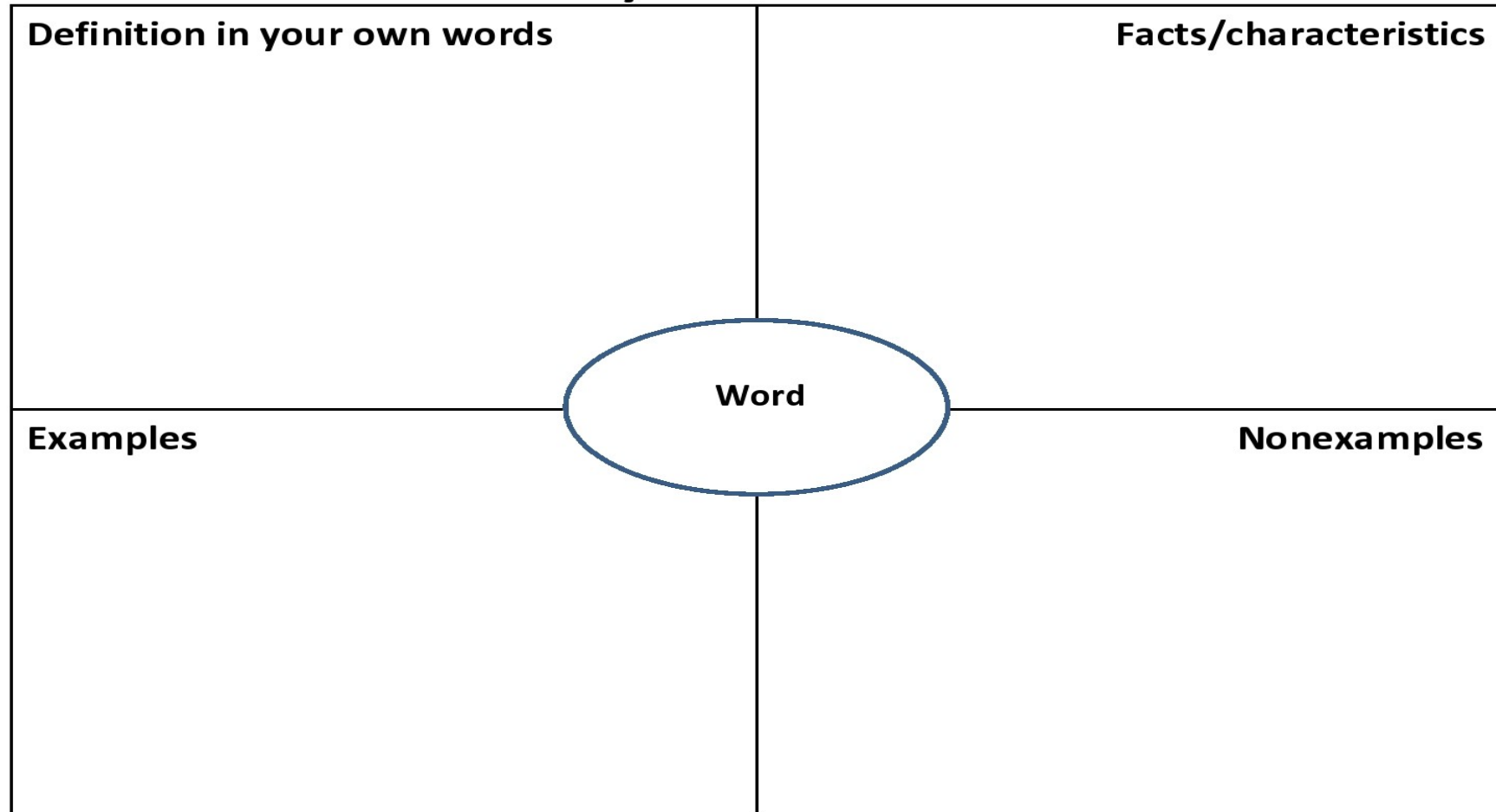
Alliteration	<p>The repetition of initial stressed, consonant sounds in a series of words within a phrase or verse line. Alliteration need not reuse all initial consonants; “pizza” and “place” alliterate.</p> <p>Example: “With swift, slow; sweet, sour; adazzle, dim” from Gerard Manley Hopkins’s “<u>Pied Beauty</u>.”</p> <p>The repetition of the same consonant sounds at any place, but often at the beginning of words. Some famous examples of alliteration are tongue twisters.</p> <p>She sells seashells by the seashore, Peter Piper picked a peck of pickled peppers.</p>	
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Adapted from <https://www.poetryfoundation.org/learn/glossary-terms>

Frayer model for explicit vocabulary instruction



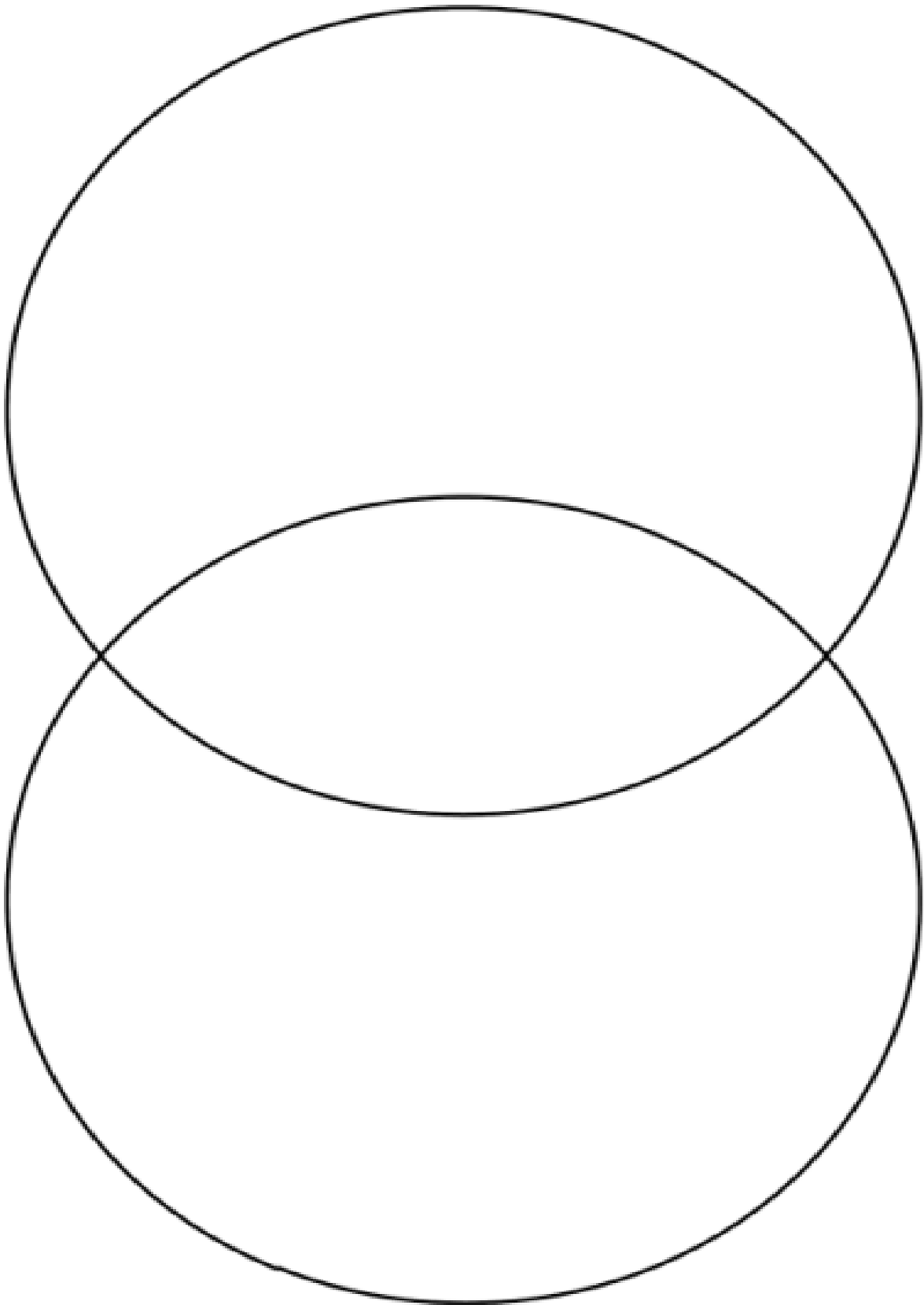
Frayer Model



Jigsaw activity

Questions	Song	Poem	Rap
1. What/how is imagery used?			
2. Comment on the rhythm.			
3. Is there repetition? How is it used?			
4. How is alliteration used? Give an example.			
5. How is assonance used? Give an example.			
6. What symbols are used?			
7. How is internal rhyme used?			
8. Comment on the beat.			

Key Assignment 1: Compare and contrast song, rap or poem using the above information.



Session 2: 11:30 - 1:00 pm

Success criteria for planning

What are the essential elements in planning a unit of learning for LCA English and Communications?

How do you plan in order to build your students' critical and creative capacities/skills?

Note your group response here:

Prompts for planning a unit of learning

<p>Theme</p> <p><i>'Use a thematic approach: focus on broader themes of love, war humour and reflection' LCA English and Communications p.49</i></p>	<p>Year Group:</p> <p>Duration:</p>
<p>Learning outcomes:</p> <p>Select learning outcomes from units 1-4</p> <p>Are there LOs from previous modules you want to include?</p>	<p>Prior knowledge: How will I activate students' previous learning?</p> <p>New learning: What is the content focus of this unit in terms of building students' knowledge/skills/concepts?</p>

Resources to support students in attaining learning outcomes

What texts/stimuli will I use (multi modal, literary, media, prescribed/non-prescribed, digital, diverse, representative)?
How will I involve my students in selecting texts?

Formative assessment opportunities:

How will I build in a wide range of ongoing assessment opportunities? (peer and self-assessment, co-constructing success criteria, effective questioning etc.). What range of formats will I invite my students to use to demonstrate what they know, understand and are able to do?

Inclusion

Think of your 3 LCA students, (some, a lot, little support)? What way will I design learning experiences to meet ALL students' needs?

Key skills

What key skills will be activated in the learning experiences? How can I develop transferable critical and creative skills?

Learning Experiences

What activities and tasks will students engage with to realise the learning outcomes?

Reflection

How will I support my students in reflecting on their learning and taking responsibility for their learning?

Transdisciplinary links

What links can I cultivate with other aspects of the LCA course?

Review

What went well with this unit of learning?

What will I add/change/adapt for the next time?

What feedback have the students given on the unit of learning?

Responding to Poetry

For Our Mothers by Felicia Olusanya, aka Felispeaks

I cannot fold my arms and rest
Watching lonely wives wrap their head ties so large,
Filling it with confiscated feelings,
Hoping truths get knotted and bound on Sunday mornings, Covering up
tired dark eyes with white powder and red lipstick, "What would people
say if I unravel my secrets? My dear, it's not so bad, at least I look good."
Continuing to wrap apparel of clothing around her waist, linen and
lace, concealing footprints above her navel, tracing it with thin fingers, 5
weeks old.
The baby hadn't fully formed yet. She
shook her head and her traditional beads clanged without rhythm, join-
ing the noisy depression within her.
Nne, another baby will come. God's
time is the best.
The car ride to the church was the same every week,
Words formed in meaningless con-
versation,
Between gritted teeth and silent re-
morse, Replacing apologies for cheap
compliments, "My wife, you look really good today." Our mothers are
dancing on Thanksgiving Sunday
with bitter stories in their mouths,
too afraid to spit it out.
Their knees darkened by the weight
of prayer.
Teaching their daughters the neces-

sity of a man is more important than
the desire for one. Reminding
budding females in graduation gowns
“my dear, you are not getting any younger”
And when their daughters recognise
new heart bruises, they reply with
stern glares, “you know men are not
to be trusted.” Sighing because they
remember when they had twinkles in
their eyes at the first sign of love.
Sighing because their twinkles have
long faded and you’re their reminder.
Their reminder that love can unwrap
the secrets she bundles in the privacy
of clothing on Sunday morning. For
mama’s sake,
Find love that would heal her through
your smile. For mama’s sake,
Find the love she never did.

Four activities to support students' in responding to poetry

1. 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 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 quickened 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...
- The poem seemed to move from 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...

2. How might you use the SEEC Model with Felicia Olusanya's '*For Our Mothers*'?



3. Self-question strategies for students writing about poetry

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 A critical stance will seek to evaluate the <i>poetic qualities</i> of the poem while also evaluating the poem's underlying <i>values and assumptions</i> .	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.
	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	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.

4. a. Pick the image with the strongest association with the poem and explain why.
b. Suggest a different image.



a. Pick the image with the strongest association with the poem and explain why.

b. Suggest or draw a different image.

Session 3: 2:00 - 3:30

Working with drama extracts...

	Setting	Costumes	Props
Extract 1			
Extract 2			

Radio drama sound effects

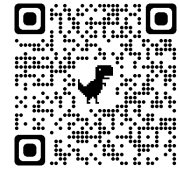
Make a note of all the different sounds you hear in the short clip.



Stimuli to support planning for active learning

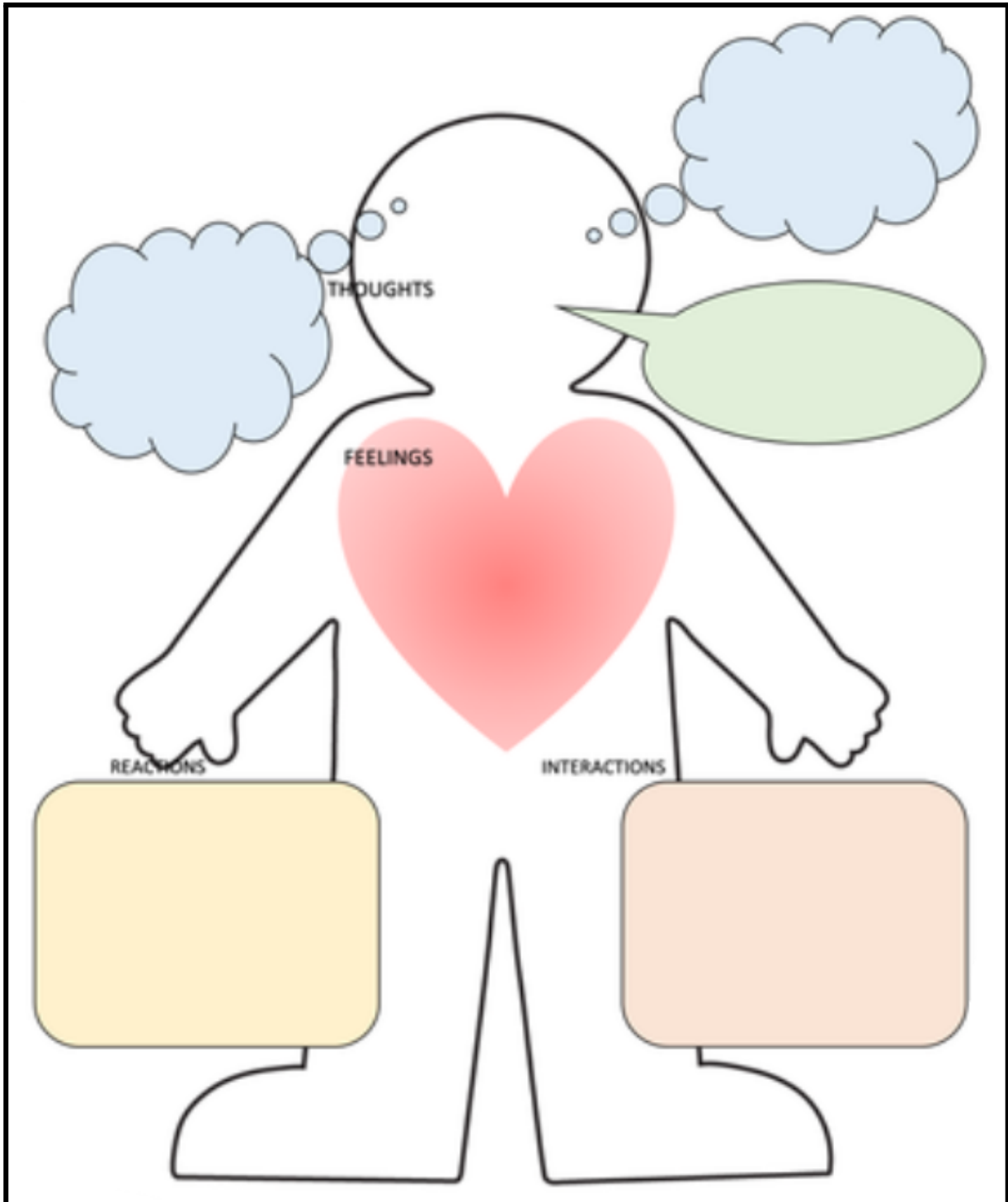
Use the QR codes below to access a resource or stimulus for each station of the carousel.

Also available at <http://tiny.cc/LCAsession3Padlet>



1. Roll on the wall:

Watch / read one of the extracts and jot down your thoughts on this template



2. Blackout Poetry

Below is the text from the opening chapter of *Foster* by Claire Keegan.

Redact the text to leave behind your unique poem.

1

Early on a Sunday, after first Mass in Clonegal, my father, instead of taking me home, drives deep into Wexford towards the coast where my mother's people came from. It is a hot day, bright, with patches of shade and greenish, sudden light along the road. We pass through the village of Shillelagh where my father lost our red Shorthorn in a game of forty-five, and on past the mart in Carnew where the man who won the heifer sold her shortly afterwards. My father throws his hat on the passenger seat, winds down the window, and smokes. I shake the plaits out of my hair and lie flat on the back seat, looking up through the rear window. In places there's a bare, blue sky. In places the blue is chalked over with clouds, but mostly it is a heady mixture of sky and trees scratched over by ESB wires across which, every now and then, small, brownish flocks of vanishing birds race.

I wonder what it will be like, this place belonging to the Kinsellas. I see a tall woman standing over me, making me drink milk still hot from the cow. I see another, less likely version of her in an apron, pouring pancake batter onto a frying pan, asking would I like another, the way my mother sometimes does when she is in good humour. The man will be no taller than her. He will take me to town on the tractor and buy me red lemonade and crisps. Or he'll make me clean out sheds and pick stones and pull ragweed and docks out of the fields. I see him taking what I hope will be a fifty pence piece from his pocket but it turns out to be a handkerchief. I wonder if they live in an old farmhouse or a new bungalow, whether they will have an outhouse or an indoor bathroom with a toilet and running water. I picture myself lying in a dark bedroom with other girls, saying things we won't repeat when morning comes.

3. Mime / Voice-over

Choose a clip to watch and use this grid to guide your thoughts.

What learning outcome and/or key assignment could be achieved using these clips such as this for stimulus?

How could you use a clip like this to support your students in achieving that learning outcome or key assignment?

Are there any transdisciplinary links?

Can you add to this list of suggestions of songs that a simple mime could be created for?

Eye of the Tiger	
We Are The Champions	
Thriller	

4. Shakespeare or Rap?




Can you identify the what is a Shakespearean quote an what is a popular rap/hip-hop lyric

Shakespeare or Rap?	Write S or R
I didn't cry, because my anger wouldn't let me feel for a stranger.	
May the Lord protect me as the world gets hectic.	
When I'm sick of this life I see, it has to be my family who lift me.	
Then I hope this take away from my sins.	
Men at some time are masters of their fates.	
My words fly up, my thoughts remain below.	
A heart like yours; that pumps blood and oxygen and insecurities.	
I set it down that one may smile, and smile, and be a villain.	
My beloved, let's get down to business: mental self-defensive fitness.	
A sword sliced the air.	
Done to death by slanderous tongue, was the hero that here lies.	
When you do dance, I wish you a wave of the sea.	
Froze up like a mannequin.	
Look around this manor and all you will see is ill-mannered people	
Desire too much of a good thing?	
From the other side, what you see: a bunch of nonsense.	
What's here, the portrait of a blinking idiot?	
Neither a borrower nor a lender be.	
I never wished to be the burden bearer, but souls need saving.	
Count myself a king of infinite space.	
The marriage of true minds admit impediments	
What's past is prologue.	
Everything you stand for turns on you to spite you?	
This was the most unkindest cut of all.	
I wonder why we take from our women?	

**Answers can be found on the digital quiz available on the padlet wall*

5. Critical Vocabulary

After engaging with at least one of the digital resources on the padlet wall, how would you use it to support your students' understanding of critical vocabulary?

Reflection

Subjects in LCA are inherently transdisciplinary, authentic and relevant to the current and future needs of all students

LCA subjects support the use of a wide range of inclusive, differentiated, experiential teaching and learning approaches

Key message 1	Key message 2
What have been the implications for my teaching?	What have been the implications for my teaching?

The use of a critical vocabulary is essential when analysing drama, poetry and song and supports students in experiencing each art form

Engaging with LCA English and Communications supports students in expressing themselves creatively

Key message 3	Key message 4
What are the implications for my teaching in supporting students to develop a critical vocabulary necessary to understand drama, poetry and song?	What are the implications for my teaching in supporting students to express themselves?

Useful websites

<https://teachercpd.ie/>

<https://www.pdsttechnologyineducation.ie/en/Training/Courses/Introduction-to-Digital-Portfolios-Post-Primary.html>

<https://education.ec.europa.eu/focus-topics/digital-education/about/digital-education-action-plan>

<https://www.scoilnet.ie/>

[Creative Youth Plan](#)

[Bill Lucas OECD Report](#)

https://ec.europa.eu/info/sites/default/files/lundy_model_of_participation.pdf

<https://literacytrust.org.uk/resources/>

<https://applesandsnakes.org/>

<https://inspireland.ie/school-poetry-workshops/>

<https://slam.poetrysociety.org.uk/>

<https://poetrysociety.org.uk/competitions/foyle-young-poets-of-the-year-award/>

https://ec.europa.eu/info/sites/default/files/lundy_model_of_participation.pdf

<https://www.theconfidentteacher.com/resources/>

www.thinkingwriting.qmul.ac.uk

www.digitaltheatre.com

<https://www.druid.ie/news/latest-news/druids-production-of-the-playboy-of-the-western-world-is-available-online-for-free>

Related PDST padlets of resources

Oral language development <https://padlet.com/ealpostprimary/dgapuu15ubr33nwk>

Reading development <https://padlet.com/ealpostprimary/t9m73buj31593sqp>

Writing development <https://padlet.com/ealpostprimary/36ail0k3e4dewvjk>

Wellread Award <https://padlet.com/ealpostprimary/wellread>

Notes

