

An tSraith Shóisearach do Mhúinteoirí

JuniorCYCLE

for teachers

Resource Booklet

English 2018 - 2019



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www.jct.ie

Junior Cycle Terminology

Formative Assessment (Framework p. 35-36)

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

Junior Cycle Profile of Achievement (Framework p. 46)

The JCPA will reward achievement across all areas of learning as applicable: Subjects, Short Courses, Wellbeing, Priority Learning Units, other areas of learning. The JCPA will draw upon and report on achievement across all elements of assessment including ongoing, formative assessment; Classroom-Based Assessments; and SEC grades which include results from the state-certified examinations and the Assessment Tasks. The JCPA will have a nationally determined format. It will be compiled by the school and received by students in the autumn following third year, when all assessment results from the SEC and the school are available and confirmed.

Learning Intentions and Learning Outcomes (NCCA Glossary of Terms)

Learning Intention: A learning intention for a lesson or series of lessons is a statement, created by the teacher, which describes clearly what the teacher wants the students to know, understand and be able to do as a result of the learning and teaching activities.

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

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

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

Unit of Learning

A unit of learning links learning outcomes which clearly set out what the students should know, understand, and be able to do as a result of the learning and teaching activities within that unit.

Classroom-Based Assessments (CBA)

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

Features of Quality (English Specification p. 18)

Features of quality in support of student and teacher judgement are available for each of the Classroom-Based Assessments. The features of quality are the criteria that will be used by teachers to assess the student work. The features of quality are available in separate Assessment Guidelines for English.

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

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

Assessment Task (AT)

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

Descriptors for Classroom-Based Assessments

The **Features of Quality** are the criteria that will be used to assess the student work as best fitting one of the following Descriptors:

Exceptional describes a piece of work that reflects the Features of Quality for the Classroom-Based Assessment to a very high standard. While not necessarily perfect, the strengths of the work far outstrip its flaws, which are minor. Suggestions for improvement are easily addressable by the student.

Above expectations describes a piece of work that reflects the Features of Quality for the Classroom-Based Assessment very well. The student shows a clear appreciation of purpose and register, and the work is praised for its consistency. Feedback from the teacher might point to the necessity to address some aspect of the work in need of further attention or polishing, but, on the whole the work is of a high standard.

In line with expectations describes a piece of work that reflects most of the Features of Quality for the Classroom-Based Assessment well. It shows a good understanding of the task in hand and is free from significant error. Feedback might point to areas needing further attention or correction, but the work is generally competent and accurate.

Yet to meet expectations describes a piece of work that falls somewhat short of the demands of the Classroom-Based Assessment and its associated Features of Quality. Perhaps the student has made a good attempt, but the task has not been grasped clearly or is marred by significant lapses. Feedback will draw attention to fundamental errors that need to be addressed.

The Final Assessment

The final assessment will be offered at Higher and Ordinary Levels. At both levels there will be one examination paper. It will be linked to students' learning during second and third year. The assessment will address outcomes marked with an asterisk in the tables of learning outcomes. Sample assessment papers can be found on www.examinations.ie

<p>-Reading/ engaging with texts</p> <p>-Comprehending</p> <p>-Responding</p>	<p>Students will sit a two-hour written examination paper. They will be required to engage with, demonstrate comprehension of, and respond to stimulus material. The content and format of the examination papers may vary from year to year. In any year, the learning outcomes to be assessed will constitute a sample of the outcomes from the tables of learning outcomes.</p>	<p>The examination takes place at the end of 3rd Year and will be offered at Higher and Ordinary Levels</p>
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Grading of the Final Examination:

GRADE	RANGE (%)
Distinction	≥90 to 100
Higher Merit	≥75 and <90
Merit	≥55 and <75
Achieved	≥40 and <55
Partially Achieved	≥20 and <40
<i>(not graded)</i>	≥0 and <20

Text Lists – key information:

For third year students in 2018/2019 – prescribed material is in Circular 32/2014

For second year students in 2018/2019 – prescribed material is in Circular 64/2017

For first year students starting in 2018, 2019 and 2020 – prescribed material is in Circular 37/2018

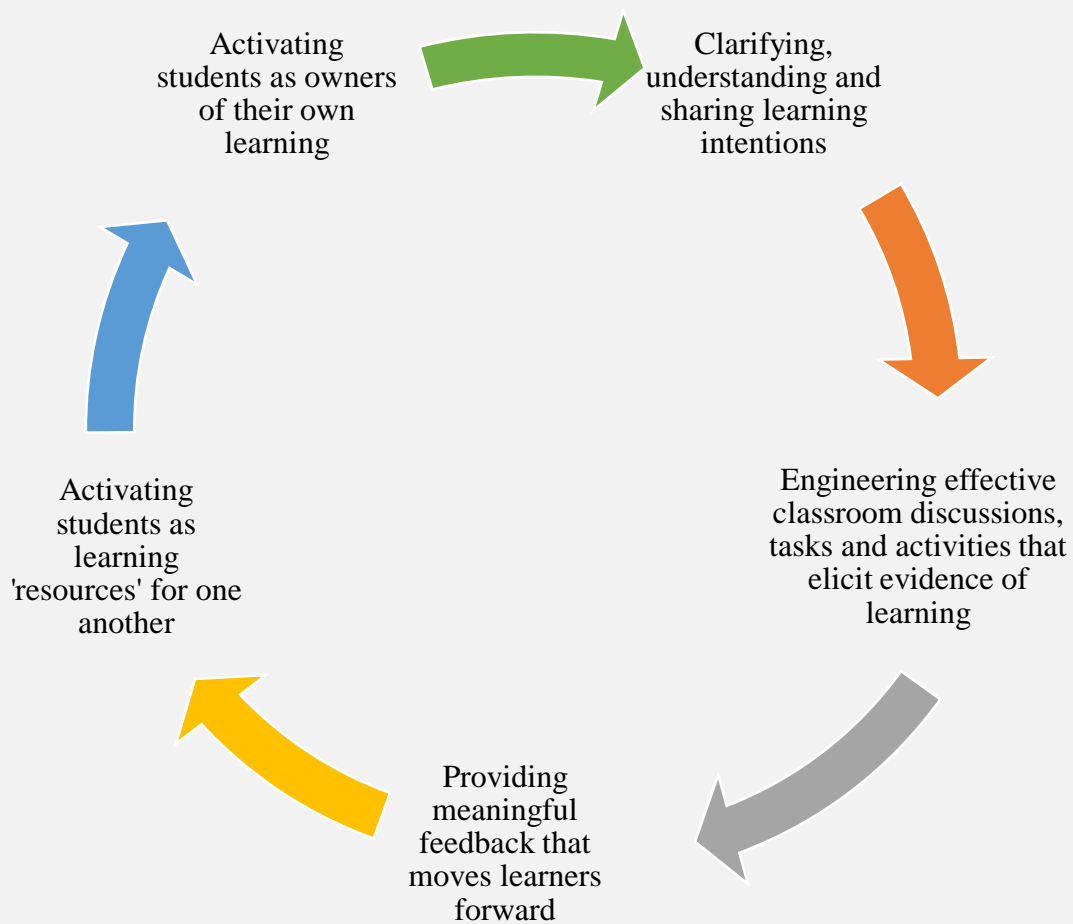
*NB – From Junior Cycle 2018 Marking Scheme Ordinary Level (available at <https://examinations.ie/>)

‘The prescribed texts for 2018 are outlined in the relevant DES Circular. Any concerns you have in relation to the validity of texts used by a candidate should be referred to your advising examiner. When answering a question on a studied text, candidates must use texts in line with the texts prescribed for study in 2018. If a candidate uses an invalid text, when answering Question 8 on studied fiction (25 marks): Part (a): 0/1 marks Part (b): 0/1 marks Parts (c), (d), (e) and (f) should be marked in line with the marking scheme and the cumulative mark for these sections should be divided by two and rounded down.’ (p.32, Appendix 2 Note in relation to prescription 2018)

- From Junior Cycle 2018 Marking Scheme Higher Level (available at <https://examinations.ie/>)

‘When answering a question on studied texts, if a candidate uses a text that is not in line with the texts prescribed for study in 2018, the candidate’s response should be marked out of the marks allocated for that question and the result divided by two and rounded down.’ (p.30 Appendix 2 Note in relation to prescription 2018)

The Five Pillars of Formative Assessment:



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

Checking in and reflecting on the journey so far:

What key changes in your individual and your English department's practice over the course of junior cycle have benefited you most?

Personal Reflection:

What have you learned about engaging with the CBA process for CBA 1: Oral Communication ?

Personal Reflection:

Key Learning:

Key Learning:

What have you learned about engaging with the CBA process for CBA 2: The Collection of the Student's Texts ?

Personal Reflection:

How has the SLAR experience supported your learning about your subject and your understanding of standards?

Personal Reflection:

Key Learning:

Key Learning:

Planning a Learning Experience

Second Year Class Group

OL 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

R9: 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

W4: 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

Learning Experiences: (link to the learning outcomes)

What do I want students to learn?

Opportunities for Formative and Summative Assessment:

(link to the learning outcomes)

How will I know that students have learned it?

Possible Text / Stimulus Material: *What will help me to achieve the learning?*

Exploring Circular 37/2018 text options using non-literary texts
How could these texts support you in achieving the learning in the learning outcomes?

<p><i>Girl from the North Country</i> http://bit.ly/Girlfromnorthcountry</p>	<p><i>This One Summer</i> http://bit.ly/thisonesummertrailer</p>
<p><i>A Christmas Carol</i> (1939 radio play) http://bit.ly/achristmascarolwebpage</p>	<p><i>The Weight of Water</i> author talk http://bit.ly/weightofwaterauthortalk</p>
<p><i>The 14th Tale</i> http://bit.ly/14thtailetrailer</p>	<p><i>Julius Caesar</i> http://bit.ly/juliustext</p>

Perspectives on reading



Which perspective aligns most closely to your understanding of what it means to read?

Share your thoughts with your colleagues

‘Traditionally we have thought about literacy as the skills of reading and writing; but today our understanding of literacy encompasses much more than that. Literacy includes the capacity to read, understand and critically appreciate various forms of communication including spoken language, printed text, broadcast media, and digital media. Throughout this document, when we refer to “literacy” we mean this broader understanding of the skill, including speaking and listening, as well as communication using not only traditional writing and print but also digital media’.

(Literacy and Numeracy for Learning and Life, 2011)

X = this is not what I expected

? = I have a question about this

!! = This is important

‘I suppose my great belief and it is very, very simple; you are duty bound to teach kids the joy of reading or to pass on the leisure of reading... Reading is linked with joy, or leisure or with hot chocolate or escape... you can go to Narnia; you can live in Hogwarts; you are part of something. It is living, somehow or other, and for that period of time you can inhabit the world that you are reading... No more than a doctor with a patient on the table has a duty to stitch them up, we have a duty and a responsibility as teachers to promote reading. And in a disciplined way. Kids need structure and boundaries and feel safe within them. I’m not taking about chaos here; reading time I like to be quiet; we might have a candle; I don’t mind them having a piece of chocolate but it is respectful. It’s not a free for all because it doesn’t work.’

Post Primary English Teacher

‘Despite fears to the contrary, reading and writing are not dying. Most of digital media require reading and writing. Young people today often read a great deal in connection with the internet and with digital activities like video games... The types of reading and writing young people do are changing... They do not read texts like novels quietly alone in their bedrooms as much, perhaps, as their parents did. Young people’s reading and writing is often tied to social activities and interest driven groups... Certainly the ecology of reading and writing is changing’

(Gee and Hayes, Language and Learning in the Digital Age, 2011 p.133-134)

‘Providing time for readers to immerse themselves in a variety of wordless picture books allows them to enjoy the elaborate illustrations, explore the narrative possibilities these books offer, become comfortable with the absence of written text, and develop understanding of how these books work. Wordless picture books can be used to support readers’ understandings of narrative conventions as they progress toward more sophisticated graphic novels and multimodal texts.’

(Serafini, Exploring Wordless Picture Books, 2014, p. 5)

‘Human existence cannot be silent, nor can it be nourished by false words, but only by true words, with which men and women transform the world. To exist, humanly, is to *name* the world, to change it. Once named, the world in turn reappears to the namers as a problem and requires of them a new *naming*. Human beings are not built in silence but in word, in work, in action-reflection... Dialogue is the encounter between men, mediated by the world, in order to name the world... it is in speaking their word that people, by naming the world, transform it’

(Freire Pedagogy of the Oppressed, 1970, p. 69)



Most frequently to least frequently:

Individually:

Take a few moments to read the Reading Learning Outcomes.

In your booklet, note:

- ☞ Which learning do you feel happens most regularly in your English classroom?
- ☞ Is there any area for development?

Collaboratively:

Share your thoughts with your colleagues

- ☞ What does this learning look like in your classroom in relation to reading?

Think Aloud Strategy

What repeated words does the teacher use to make the comprehension strategy explicit?

What evidence of learning did we gather from the clip?

How would you assess students' mastery of this strategy in your classroom?

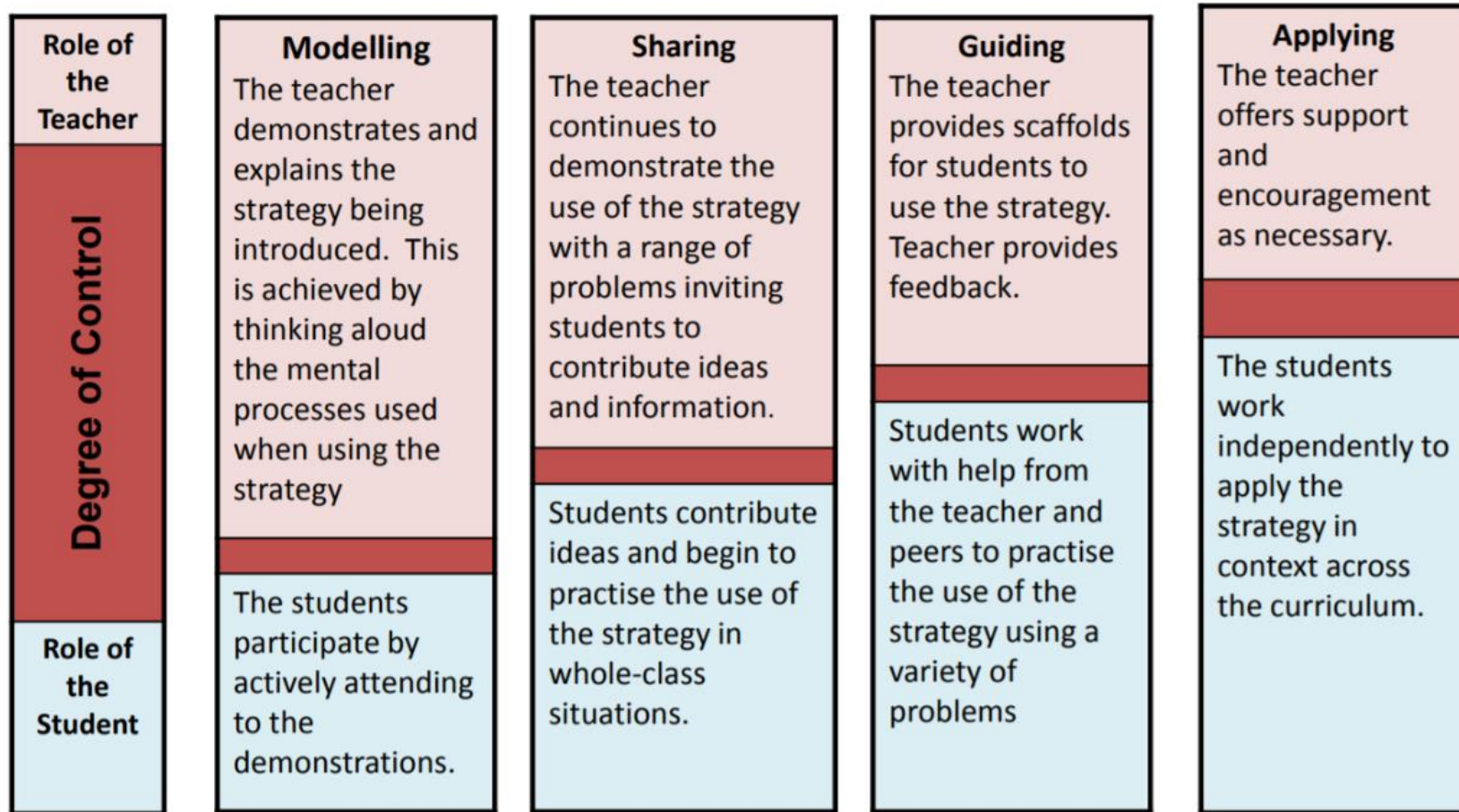
Applications of strategies for teaching comprehension in your classroom teaching and for your students' learning

What is working well to teach comprehension in your classroom?

Building Bridges of Understanding:

Name of comprehension strategy	Process
Prediction	Thinking about what might happen in the story using information gathered so far. Recognition of genre Before, During (reading)
Visualisation	Imagining what is happening in the story in a sensory way Allowing the reader to become more engaged and personally involved in the text. During (reading)
Making Connections	<ol style="list-style-type: none"> 1. Text to Self Connections 2. Text to Text Connections – link between two sections of same text or another text. 3. Text to Wider World During (reading)
Questioning	Involves the reader asking questions. Helps the reader <ul style="list-style-type: none"> • to retrieve information; • to monitor his/her understanding; and • To clarify meaning. Before, During, After (reading)
Clarifying	Clarifying can be subdivided into Seeking clarity on a confusing word/concept Or Needing something ‘dechunked’ (a word the student cannot decode) [break down into root words and/or extend vocabulary] During (reading)
Determining Importance	Determining importance involves deciding what to pay attention to. To do this, readers <ul style="list-style-type: none"> • Use prior knowledge • Identify essential information • Monitor comprehension using self-questioning
Inference	In using inference, a proficient reader will: <ul style="list-style-type: none"> • Use background knowledge to make decisions about a text • Make decisions about texts that are not explicit • Consider texts in terms of their background knowledge to create unique meanings by supplying information that is not supplied by the author
Synthesis	Synthesis is <i>when students combine comprehension strategies</i> that they have been explicitly taught and modelled, to construct their own individual meaning from piece of text. When proficient readers deploy this skill they: <ul style="list-style-type: none"> • Reread to clarify • Reread to deepen understanding • Combine new ideas with earlier interpretations • Organize the different pieces to create a meaning greater than the sum of each piece

Gradual Release of Responsibility



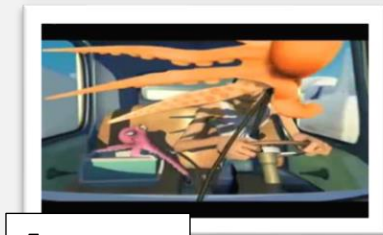
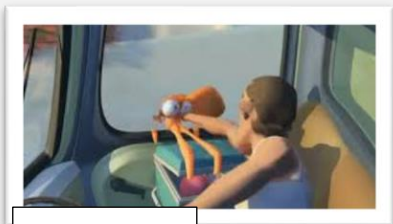
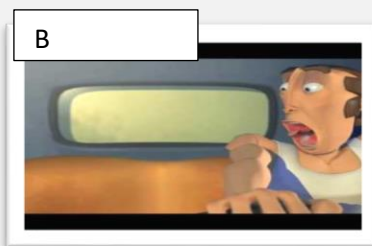
My Notes:

Martin Scorsese on the importance of teaching film:

Does anything Scorsese says resonate with you?

What is the vocabulary and grammar of film?

Summarise the film:



Analyse a scene

Camera –

Identify three shots that are used in the clip.

What shots had an impact on you as a reader?

Sound –

Identify three different sounds you hear.

What is the impact of the sounds you hear?

Colour –

What colours do you see?

Are the colours mostly bright or dark?

How do the colours make you feel?

Setting –

Where does the action take place?

Why is the story set in a particular place?

When is the story set? e.g. Modern day, future or past...

Character –

What do we learn about the main character?

What do we learn about the relationship between the characters in this clip?

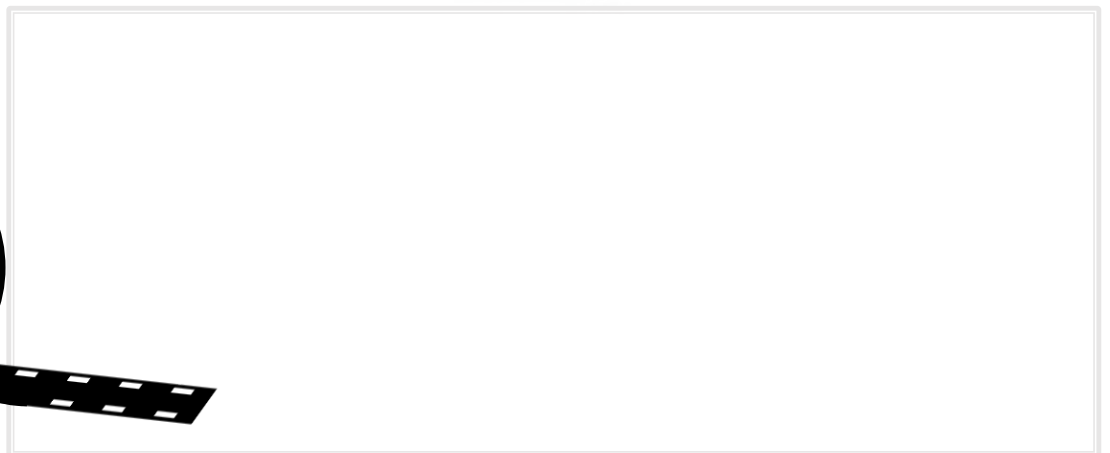
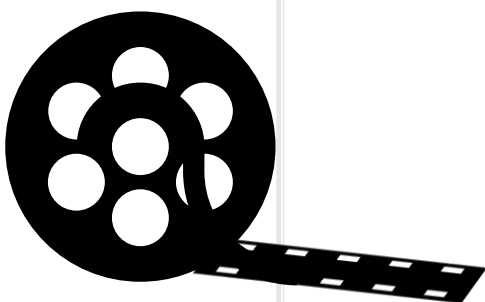
What personality traits do we see?

Story –

Who or what is the story about?

How is the story developed?

How do you think the plot might develop?



Camera Techniques

Filmmakers use lots of different camera angles and camera movements – these are called shots. Different shots have an effect on how we view the action on screen and are used to give information about what is happening to the viewer



MEDIUM SHOT

A shot of half of a person's body, helping to show body language or movement.



ESTABLISHING SHOT

Filming from a distance so you can show where the character is.



HIGH ANGLE SHOT

The camera films the character from above with the camera looking downwards. Filming from this angle makes the character look small, scared or weak



CLOSE-UP

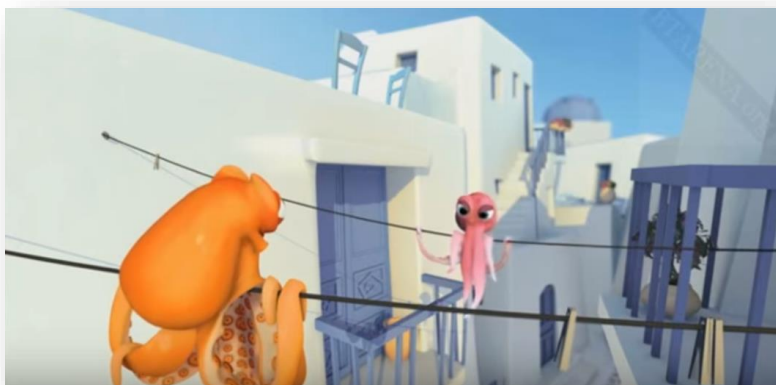
When the camera gets very close to a person or an object to show feelings, emotions or details.



LOW ANGLE SHOT

The camera films the character from below, camera looking upwards.

Filming from this angle can suggest danger and make a character look tall, scary, dominant or powerful



LONG SHOT

The camera zooms out to show the character from head to toe and where they are. Tells the audience more about the character.



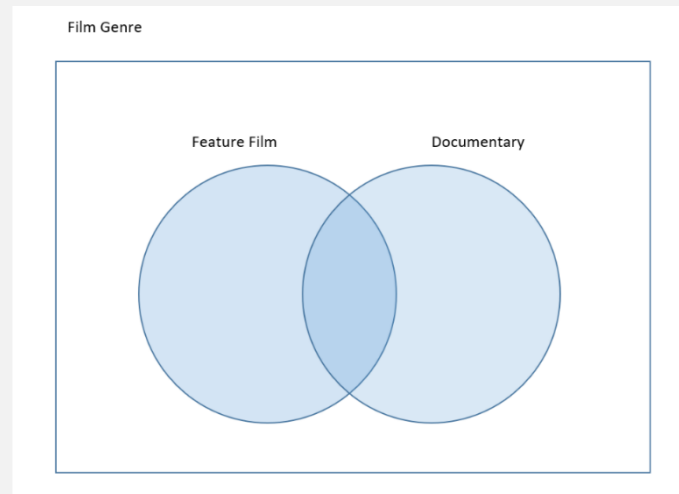
POINT-OF-VIEW SHOT

Showing what happens from the character's eyes.

Features of Documentary and Feature Films

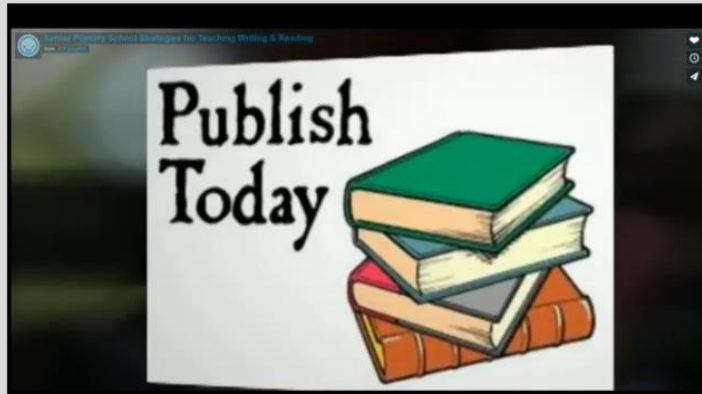
What are the elements of documentary film?

Read the elements below and decide which you would find in a documentary or feature film or both.



Music	Interviews with real people	Scenes with acting	Archive footage	Vox pops
Characters from the storyteller's imagination	Events that are from the storyteller's imagination	A narrator	A true story, based on events that actually took place	Voiceover
Still images	Q&A with celebrity or expert	Re-enactment	On location shooting	Special effects

Considering students' prior knowledge of writing



From
https://www.jct.ie/english/planning_first_year

Note:

Three points that are interesting to you

One point that you would incorporate into your own teaching of writing

Developing a writing culture

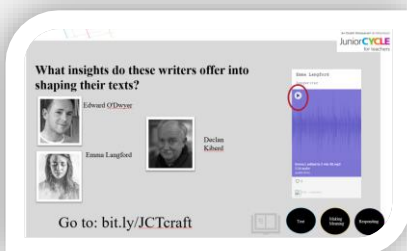
Developing a writing culture in our classrooms

Creative writing is a vital part of English but students are not 'born' writers. They need to develop a voice and an identity, a good sense of audience, and an awareness of the process of writing- making notes from their reading and personal experience, trying things out, revising, and polishing for 'publication'. This is best done over time, with supportive feedback and scaffolding from the teachers.

(Junior Cycle English Specification, 2018, page 18)

What in the quote speaks to you?

How might we use Emma Langford's insights to support our students before, during and after writing?



Most frequently to least frequently:

Individually:

Take a few moments to read the Writing Learning Outcomes.

In your booklet, note:

- ☞ Which learning do you feel happens most regularly in your English classroom?
- ☞ Is there any area for development?


Collaboratively:

Share your thoughts with your colleagues

- ☞ What does this learning look like in your classroom in relation to writing?

Response to Michael Morpurgo:

The writing process



Available at: <https://www.j2e.org.uk/resources/writing>


Consider the learning outcomes, what Michael Morpurgo says about writing and my experience of writing in my classroom.

Engaging in writing, students should be able to...

W 2 discuss their own and other students' written work constructively and with clear purpose.

W6 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.

W10 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



Freewriting:

Write on the black lines for **five minutes**.




At this point you are committing the idea to the page and you will revise and improve layout, spelling and grammar later. You will use the blue lines when you edit your piece. (You can, alternatively, use normal lined paper and skip every second line)

The page contains 20 horizontal lines for writing. The lines are arranged in a repeating pattern of one black line followed by one blue line. This pattern starts with a black line at the top and ends with a blue line at the bottom.

A sheet of handwriting practice paper with 24 horizontal lines. The lines are arranged in pairs of a black top line, a blue middle line, and a black bottom line, repeating 12 times down the page. This layout is designed to help students practice letter height and placement.

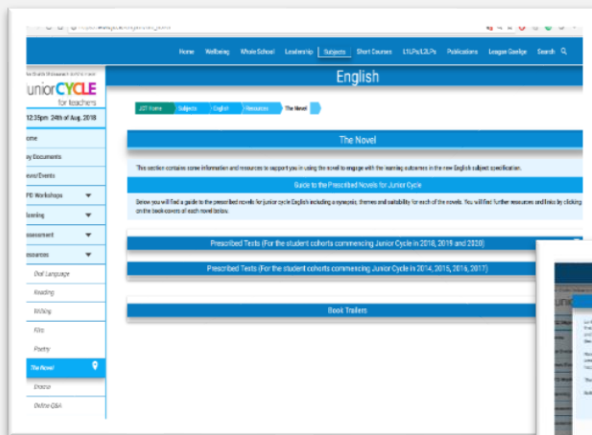
What does feedback look like in my classroom?

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

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

A quick reference guide to supports for English teachers on jct.ie:

Supports for the prescribed text list:



1. Click on English at ww.jct.ie homepage
2. Click on 'Resources'
3. Click on Novel/Drama/Film
4. Click on Text titles for more information about the text.



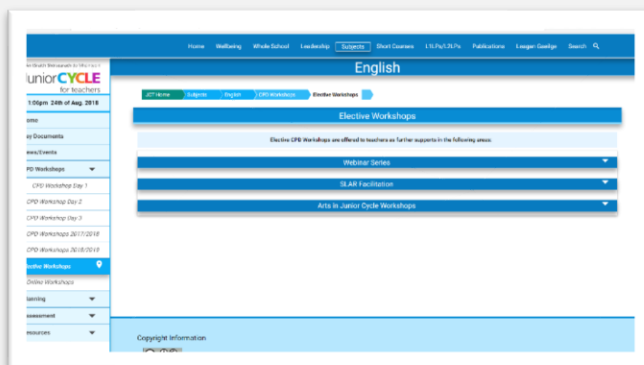
Supports for planning:



1. Click on English at jct.ie homepage
2. Click on 'Planning'

There are a variety of templates and screencasts to assist with planning for first year and for second and third year. There are two videos highlighting links with primary school. There is also a link to JCSP statements.

Elective supports:



1. Click on 'English' at jct.ie
2. Click on CPD workshops (N.B. - you can access all previous CPD day workshops here)
3. Click on 'elective workshops'

There are supports on SLAR facilitation, webinars on working with learning outcomes, SLAR and using poetry as a stimulus for classroom based assessments. Arts in Junior Cycle workshop information is here also.

Reflecting on our Practice:

My current practice

My future practice

My department's current practice

Ideas to discuss with my subject department to develop future practice

Resources and further supports:

The teaching of comprehension in primary schools– further reading/resources;

Curriculum Development Unit, Mary Immaculate College, Limerick. (2018) *Mary Immaculate College, Limerick official website*. [online] Building Bridges of Understanding. Available at: <http://www.cdu.mic.ul.ie/Newresource/default.html> [Accessed 20th Sept 2018].

Department of Education Western Australia, (2018) *Department of Education Western Australia's official website*. [online] First Steps Literacy. Available at: <http://det.wa.edu.au/stepsresources/detcms/navigation/first-steps-literacy/> [Accessed 20th Sept 2018].

Professional Development Service for Teachers, (2018) *PDST's official website*. [online] First Steps. Available at: http://ppds.pdst.ie/index.php?option=com_content&task=view&id=210&Itemid=312 [Accessed 20th Sept 2018]

Professional Development Service for Teachers, (2018) *PDST's official website*. [online] Slides-Comprehension, Teaching for Meaning. Available at: http://www.pdst.ie/sites/default/files/Comprehension%20Day2_National%20Roll%20Out.pdf [Accessed 20th Sept 2018].

Professional Development Service for Teachers, (2018) *PDST's official website*. [online] [pdf] Guiding Comprehension: Teaching for Meaning <http://www.pdst.ie/node/482> [Accessed 20th Sept.2018].

Think Aloud videos:

Reading Rockets (2018) *Reading Rockets official website*. [Online] Think Alouds. Available at: http://www.readingrockets.org/strategies/think_alouds [Accessed 20th Sept 2018].

Youtube.com (2018) *Youtube official website*. [online] Think Aloud video. Available at: <https://www.youtube.com/watch?v=PMFyWkTeUkE> [Accessed 20th Sept 2018].

Other reference articles:

Heller, R. Reading Comprehension. Adolescent Literacy, AdLit.org (2018) *AdLit.org's official website*. [online] http://www.adlit.org/adlit_101/improving_literacy_instruction_in_your_school/reading_comprehension/ [Accessed 20th Sept 2018].

The teaching of writing:

National Council of Teachers of English (NCTE) *NCTE's official website*. [online] Professional Knowledge for the Teaching of Writing. Available at: <http://www2.ncte.org/statement/teaching-writing/> [Accessed 20th Sept 2018].

Department for Education. (2012) What is the research evidence on writing? [pdf] U.K. Department for Education. Available at: https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/183399/DFE-RR238.pdf [Accessed 20th Sept 2018].

Troia, G. (2014). *Evidence-based practices for writing instruction* (Document No. IC-5). Retrieved from University of Florida, Collaboration for Effective Educator, Development, Accountability, and Reform Center website: http://cedar.education.ufl.edu/wp-content/uploads/2014/09/IC-5_FINAL_08-31-14.pdf [Accessed 20th Sept 2018].

See also; Ceedar Center. *Ceedar Center official website* [online] Available at: <http://cedar.education.ufl.edu/tools/innovation-configuration/> [Accessed 20th Sept 2018].

Articles for teachers from Poetry Foundation <https://www.poetryfoundation.org/learn/educators/articles> [Accessed 20th Sept 2018].

Notes:

Contact Details

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Armagh Road,
Monaghan.

www.metc.ie

Director's office:

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