

THEMED UNIT OF WORK – ‘THIS SPORTING LIFE’

This themed unit will take approximately five weeks to complete depending on the number of activities carried out after each extract. It can be shrunk or expanded depending on your preferred emphasis. All class times are suggestions only.

TOPIC: Sports-themed module
SUBJECT: Junior Cycle English
YEAR: Second/Third Year

KEY LEARNING OUTCOMES	TAKE THE PLUNGE! MATERIAL	RESOURCES NEEDED
R 1,2,9,12 W 3,5,7,12 OL 1,3,4,5,7,9,11,12	Take the Plunge textbook (page references and excerpts below) <i>Chart Your Progress</i> pp. 28-29, 46-47, 50	<ol style="list-style-type: none"> Conor Neil Podcast Sports Commentary CYP pp. 28-29: Delivering a Speech success criteria CYP pp. 46-47: Planning for article CYP p. 50: Article success criteria CYP p.146, 219, 48: Final assessment

1. TOUCHING THE VOID	2. YOU’LL NEVER WATCH ALONE	3. MUHAMMED ALI	7. THE COACH’S LAST WORD
<p>Genre: Autobiography pp. 2-7</p> <p>Teaching Focus: PQE</p> <p>Activity: Compare and contrast movie clip with written text.</p> <p>Oral Language Activity: Dialogue (2-4 classes)</p>	<p>Genre: Memoir pp.11-14</p> <p>Teaching focus: Brainstorming</p> <p>Activity: Personal Writing</p> <p>Oral Language Activity: Gogglebox game. (2-3 classes)</p>	<p>Genre: Biography pp. 33-35</p> <p>Teaching focus: Biography</p> <p>Activity: Personal and biographical writing. (2 classes)</p>	<p>Genre: Speeches pp.52-53</p> <p>Teaching Focus: Imagery in speechwriting</p> <p>Activity: Speechwriting</p> <p>Oral Language Activity: Analysing effective openings to speeches using YouTube clip. (2 classes)</p>

8. THE MIGHTY WORLD OF GAA FASHION	9. FOREVER IN THE FAST LANE	10. NEW SEASON ODE	11. RUNNING WITH THE IMMORTALS
<p>Genre: Podcast pp. 118-119</p> <p>Teaching Focus: Feature writing</p> <p>Activity: Research and write a feature article</p> <p>Oral Language Activity: Record podcast (2-4 classes)</p>	<p>Genre: Sports Journalism pp. 120-121</p> <p>Teaching Focus: Interviews</p> <p>Activity: Research and write interview</p> <p>Oral Language Activity: Conduct an interview in pairs. (2-4 classes)</p>	<p>Genre: Poetry pp 158-159</p> <p>Teaching Focus: Choral language</p> <p>Activity: Modelling poetry writing</p> <p>Oral Language Activity: Choral reading (2 classes)</p>	<p>Genre: Poetry pp160-161</p> <p>Teaching Focus: Sensuous Language</p> <p>Activity: Personal Writing and Analysis</p> <p>Oral Language Activity: Sports commentary. (2-4 classes)</p>
12. FOOTBALLER	13. ECSTASIS	14. THINGS FALL APART	ASSESSMENT OPTIONS
<p>Genre: Poetry p 162</p> <p>Teaching Focus: Personal expression</p> <p>Activity: Personal writing</p> <p>Oral Language Activity: Acceptance speech. (1-2 classes)</p>	<p>Genre: Poetry p. 210</p> <p>Teaching Focus: Poetry Writing</p> <p>Activity: Poetry Writing</p>	<p>Genre: Fiction pp.321-322</p> <p>Teaching Focus: Character Creation</p> <p>Activity: Descriptive writing</p> <p>Oral Language Activity: Reading aloud</p>	<p>CBA1: Deliver a speech/interview/podcast (pp. 28-29)</p> <p>CBA2: Write a feature/sports article (pp. 46-47; 50)</p> <p>Final Assessment: Question 2 p. 146, Question 2 p. 219, Question 1 p. 48</p>

ADDITIONAL INFORMATION RE. ASSESSMENT OPTIONS

Before assigning a CBA1 or CBA2 activity, the success criteria should be handed out and discussed with the students. For CBA2 there are also planning templates available below.

Touching the Void

Joe Simpson

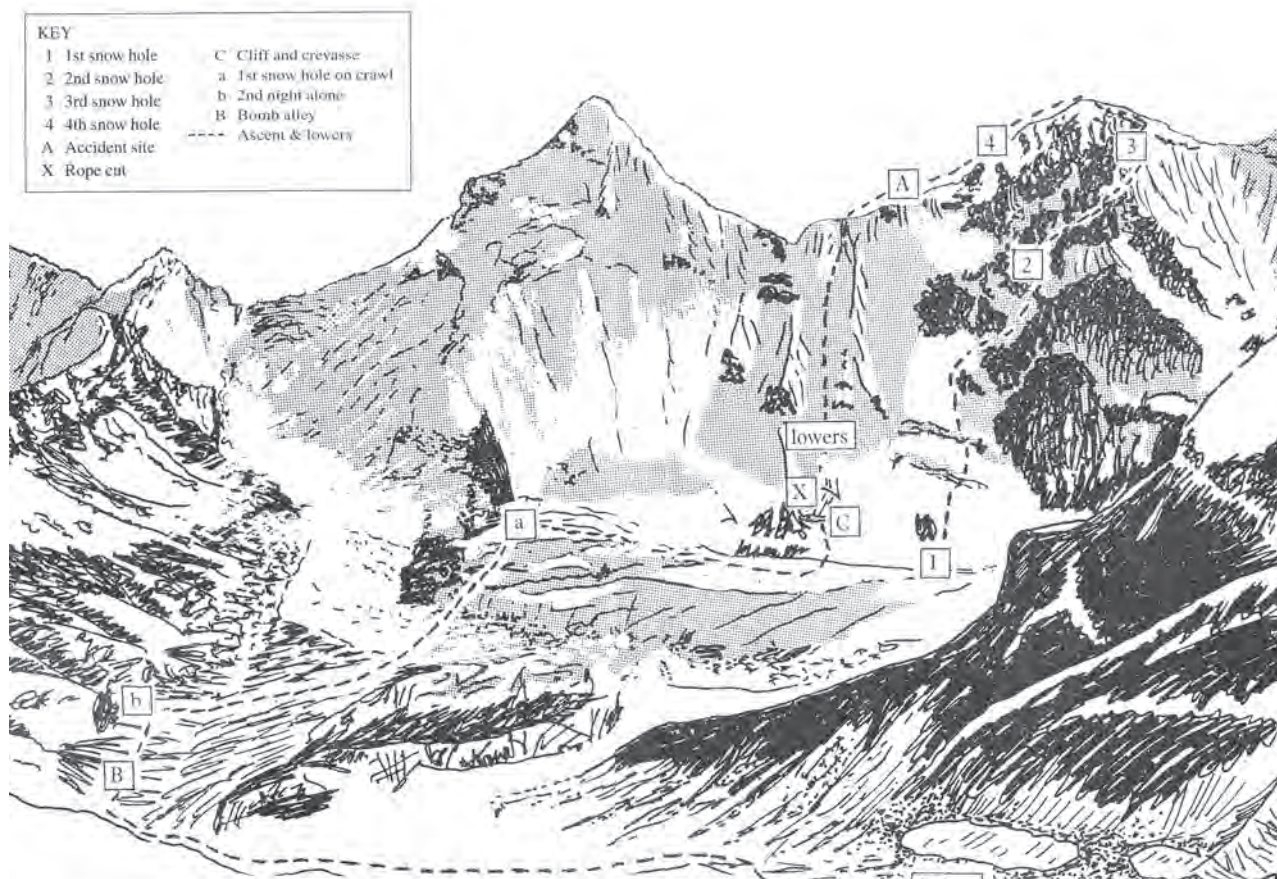
This extract is from an **autobiography** written by Joe Simpson. He and his friend Simon Yates, two young but experienced climbers, set out to ascend a 21,000-foot (6,400-metre) mountain in the Peruvian Andes. They make it to the summit but on their descent, they run into difficulties. Joe badly breaks his leg. Despite this, Simon comes up with a way of getting Joe down a 3,000-foot snow face by lowering him again and again on a 300-foot length of rope. But just when they are 200 feet from the bottom of this steep section, disaster strikes. Without knowing it, Simon has lowered Joe off an overhanging section of ice cliff. Beneath Joe is a crevasse, a huge hole in a glacier. Joe cannot get off the rope and Simon cannot continue to hold him. Simon holds him for as long as he can but he is gradually slipping down himself.

An *autobiography* is the story of a person's life told by the person themselves. This means that it is written in the first person. Good autobiographical writing will include some of the following:

- Expression of personal feelings
- Detailed descriptions of people and places
- Conversational language
- Realistic dialogue
- Use of humour
- Thought-provoking reflections.

Simon:

It had been nearly an hour since Joe had gone over the drop. I was shaking with cold. My grip on the rope kept easing despite my efforts. The rope slowly edged down and the knot pressed against my right fist. I can't hold it, can't stop it. The thought overwhelmed me. The snow slides and wind and cold were forgotten. I was being pulled off. The seat moved beneath me, and snow slipped away past my feet. I slipped a few inches. Stamping my feet deep into the slope halted the movement. God! I had to do something!



The crawl-out from the face

Map by Tom Richardson, from *Touching the Void* by Joe Simpson, published by Jonathan Cape.

The knife! The thought came out of nowhere. Of course, the knife. Be quick, come on, get it.

The knife was in my sack. It took an age to let go a hand and slip the strap off my shoulder, and then repeat it with the other hand. I braced the rope across my thigh and held on to the plate with my right hand as hard as I could. Fumbling at the catches on the rucksack, I could feel the snow slowly giving way beneath me. Panic threatened to swamp me. I felt in the sack, searching desperately for the knife. My hand closed round something smooth and pulled it out. The red plastic handle slipped in my mitt and I nearly dropped it. I put it in my lap before tugging my mitt off with my teeth. I had already made the decision. There was no other option left to me. The metal blade stuck to my lips when I opened it with my teeth.

It needed no pressure. The taut rope exploded at the touch of the blade, and I flew backwards into the seat as the pulling strain vanished. I was shaking.

Leaning back against the snow, I listened to a furious hammering in my temple as I tried to calm my breathing. Snow hissed over me in a torrent. I ignored it as it poured over my face and chest, spurting into the open zip at my neck, and on down below. It kept coming. Washing across me and down after the cut rope, and after Joe.

I was alive, and for the moment that was all I could think about. Where Joe was, or whether he was alive, didn't concern me in the long silence after the cutting. His weight had gone from me. There was only the wind and the avalanches left to me.

Joe:

I lolled on the rope, scarcely able to hold my head up. An awful weariness washed through me, and with it a fervent hope that this endless hanging would soon be over. There was no need for the torture. I wanted with all my heart for it to finish.



The rope jolted down a few inches. How long will you be, Simon? How long before you join me? It would be soon. I could feel the rope tremble again; wire-tight, it told me the truth as well as any phone call. So! It ends here. Pity! I hope somebody finds us, and knows we climbed the West Face. I don't want to disappear without trace. They'd never know we did it.

The wind swung me in a gentle circle. I looked at the crevasse beneath me, waiting for me. It was big. Twenty feet wide at least. I guessed that I was hanging fifty feet above it. It stretched along the base of the ice cliff. Below me it was covered with a roof of snow, but to the right it opened out and a dark space yawned there. Bottomless, I thought idly. No. They're never bottomless. I wonder how deep I will go? To the bottom ... to the water at the bottom? God! I hope not!

Another jerk. Above me the rope sawed through the cliff edge, dislodging chunks of crusty ice. I stared at it stretching into the darkness above. Cold had long since won its battle. There was no feeling in my arms and legs. Everything slowed and softened. Thoughts became idle questions, never answered. I accepted that I was to die. There was no alternative. It caused me no dreadful fear. I was numb with cold and felt no pain; so senselessly cold that I craved sleep and cared nothing for the consequences. It would be a dreamless sleep. Reality had become a nightmare, and sleep beckoned insistently; a black hole calling me, pain-free, lost in time, like death.

My torch beam died. The cold had killed the batteries. I saw stars in a dark gap above me. Stars, or lights in my head. The storm was over. The stars were good to see. I was glad to see them again. Old friends came back. They seemed far away; further than I'd ever seen them before. And bright: you'd think them gemstones hanging there, floating in the air above. Some moved, little winking moves, on and off, on and off, floating the brightest sparks of light down to me.



Then, what I had waited for pounced on me. The stars went out, and I fell. Like something come alive, the rope lashed violently against my face and I fell silently, endlessly into the nothingness, as if dreaming of falling. I fell fast, faster than thought, and my stomach protested at the swooping speed of it. I swept down, and from far above I saw myself falling and felt nothing. No thoughts, and all fears gone away. So this is it!

A whoomphing impact on my back broke the dream, and the snow engulfed me. I felt cold wetness on my cheeks. I wasn't stopping, and for an instant blinding moment I was frightened. Now, the crevasse! Ahhh ... NO!!!

The acceleration took me again, mercifully fast, too fast for the scream which died above me ...

The whitest flashes burst in my eyes as a terrible impact whipped me into stillness. The flashes continued, bursting electric flashes in my eyes as I heard, but never felt, the air rush from my body. Snow followed down on to me, and I registered its soft blows from far away, hearing it scrape over me in a distant disembodied way. Something in my head seemed to pulse and fade, and the flashes came less frequently. The shock had stunned me so that for an immeasurable time I lay numb, hardly conscious of what had happened. As in dreams, time had slowed, and I seemed motionless in the air, unsupported, without mass. I lay still, with open mouth, open eyes staring into blackness, thinking they were closed, and noting every sensation, all the pulsing messages in my body, and did nothing.

I couldn't breathe. I retched. Nothing.

Pressure pain in my chest. Retching, and gagging, trying hard for the air. Nothing. I felt a familiar dull roaring sound of shingles on a beach, and relaxed. I shut my eyes, and gave in to grey fading shadows. My chest spasmed, then heaved out, and the roaring in my head suddenly cleared as cold air flowed in.

I was alive.

DIVE IN!

1. Why was Simon panicking?
2. How could you tell that it was very difficult for him to make even tiny movements?
3. What was his first thought when he cut the rope?
4. Why was Joe disappointed at the thought that he might disappear without a trace ?
5. What was Joe thinking about the crevasse?
6. What effect did the cold and his injury have on Joe?
7. The description of the stars creates a lull in the tension. Why do you think the writer did this?
8. Choose a phrase or word that stood out for you in the description of Joe's fall into the crevasse.



You may already have used the **P Q E** method in First Year. Look at the following example to remind yourself how it works.

How do we know that it was a shock for Joe when the rope was cut?

- 1 Begin your answer using words from the question to make your main

Point

We know that Joe got a shock when the rope was cut because of the words he uses to describe it.

- 2 Then you must take evidence directly from the extract to prove your point.

Quote

'Then, what I had waited for pounced on me.'

Remember to use inverted commas/quotation marks (' ') when you quote from the extract.

- 3 Lastly, you must explain how this quote proves your point.

Explain

The word 'pounced' captures Joe's shock because it makes clear how the moment happens in an instant. It is almost like he has been ambushed because 'pounced on' suggests both violence and surprise.

The full answer will look like this:

We know that Joe got a shock when the rope was cut because of the words he uses to describe it. 'Then, what I had waited for pounced on me'. The word 'pounced' captures Joe's shock because it makes clear how the moment happens in an instant. It is almost like he has been ambushed because 'pounced on' suggests both violence and surprise.

**TAKE
THE PLUNGE!**

1. How was suspense created when Simon took the knife out of the bag? **P Q E**
2. What impression do you get of Joe from this autobiographical extract? **P Q E**
3. Reread the account of Joe's fall. What verbs and adjectives make this dramatic?
4. Identify what Joe saw, heard and felt while falling and upon landing.
5. Would you like to know what happens next to Joe and Simon? Why or why not?

**WHY
DON'T YOU...**

Think about the passion Joe Simpson had for mountaineering. Even when his life was in danger, he was worried that other mountaineers would not know that he and Simon had climbed such a difficult peak. Write a short paragraph describing your favourite hobby or pastime. Try to capture:

- * How your interest began or developed
- * What makes it exciting or enjoyable for you
- * Who your role models are
- * What your dreams and ambitions for this pastime are.

OR

Search **YouTube** for the official trailer of the movie *Touching the Void*. Compare the trailer to the extract you have just read under the following headings:



- * Build-up of suspense
- * Depiction of character
- * Creation of setting.

Would you choose to read the book or watch the film? Why or why not?

**THRASH
IT OUT!**

Simon and Joe both survived and they are still friends. (You will have to read the book or watch the film to find out how!) Write the conversation you imagine they would have had when they met again for the first time. Remember Joe knows that Simon cut the rope ... Practise your dialogue in pairs. Your teacher may ask you to perform it for the class.

You'll Never Watch Alone

John O'Donnell

A memoir is a book that focuses on specific memories or events rather than on a person's entire life. It is used to reflect on important events that affected the writer in some way.

Like many others of his age, my son had no choice. His news that day was a burden he had to share. 'Dad,' he said awkwardly, as if confessing to a fatal illness or life-changing desire, 'I'm Liverpool.' His fate had been decided not by a virus or rogue gene but by a cocky classmate. When my son's turn came to choose which football team to support, this knowing nine-year-old loftily declared, 'We've enough United. Tell you what: you can be Liverpool.'

What was I supposed to do? Should I persuade him of the virtues of a local team rather than some foreign legion? Should I cajole him to switch allegiance to the dodgy East End London team I'd supported through thick and – mostly – thin for over thirty years? I did what anyone would do. Heading for the nearest sports shop, I forked out a succession of notes in exchange for the official shirt, shorts and socks. On the shop floor, my son twirled, demanding to wear his new kit on the way home.

I could have said that in choosing Liverpool he was following a long tradition of Irish supporters and Irish players: Heighway, Lawrenson, Aldrige, Houghton. So what if some of these were, as it were, 'adopted' Irishmen? Liverpool had long supported us. In the thirteenth century, King John had used the port as a base for his Irish campaigns, but by 1885, the city had elected an Irish nationalist MP to Westminster and, in 1918, a Sinn Féin candidate won a seat. Sometimes, Liverpoolians seemed more Irish than the Irish: spirited, contrary, resourceful and brimming with ironic, self-lacerating humour. Like us, Scousers have been accused of wallowing in 'victim' status; they've certainly had their share of it in recent years: Toxteth, Heysel, Hillsborough. When the city mourned the execution of Ken Bigley in Iraq, Conservative MP Boris Johnson drew howls of protest as he told them they were hooked on grief.

If it was grief my son was looking for, he'd come to the right place. Being a football fan is far more about the agony than the ecstasy, no matter who you support. How could I explain to him that in signing up for this, he was signing up for a lifetime of affliction; days and nights of groans and tears, and only the occasional trophy? But as it happened, that season 2004–2005, Liverpool was in the hunt for one trophy; the Champions League, the greatest football prize in Europe. After we watched Liverpool's first match, my son insisted we make a pact; we would watch every European game the team played in, on TV, together.



How could I say no? Aside from naked self-interest, wasn't this a perfect opportunity for father and son to bond together? Two dents began appearing in the couch. I told myself this was education in action, a practical way of learning the geography of Europe; like watching Eurovision. We toured Europe from our living room, gazing at games in Austria and Monaco, Greece and Spain and Germany. In the quarter-finals, they knocked out favourites Juventus of Turin; in the semi-finals, they disposed of Chelsea, thanks to a single flukey (perhaps illegal) goal. Somehow, against many predictions, Liverpool made it to the final, against AC Milan in May in Istanbul.

Perhaps this was as good a time as any for my son to learn a lesson: that in life there are very few happy endings. I tried to explain. Milan were the aristocrats, flashy, suave sophisticates; Liverpool were grunt and honest effort. Of course, I hoped they'd win, but really it was piano-players against piano-shifters. We took up our positions and waited.

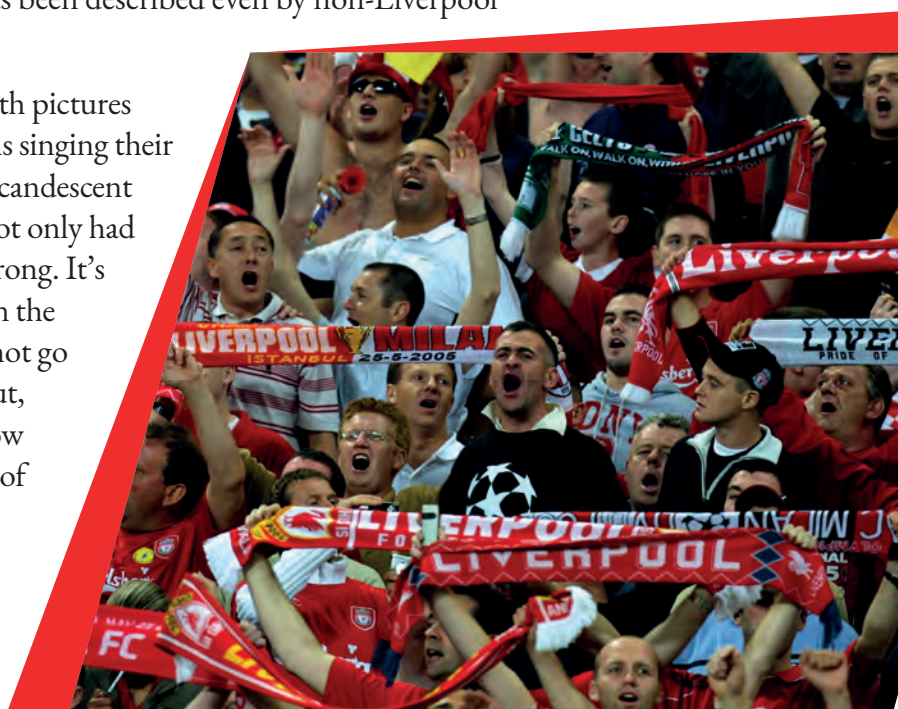
A goal in the first minute for Milan seemed ominous; two further goals were the last nails in the coffin. An optimist by nature, my son enquired, 'Dad, do you think they could still win?' I shook my head, preparing to comfort the afflicted. At half-time, 3-nil up, Milan's squad were already celebrating. Should I send him to bed now, or allow him to endure and thereby learn from what was certain to be a long night of the soul? Resigned, we watched on.

A goal by Liverpool ten minutes into the second half. 'What do you think now, Dad?' More head-shaking; a consolation prize. Then, a minute later, another. 'Well, Dad?' I sighed, knowing coming close would only make the pain of losing worse.

Five minutes further on, a Liverpool penalty was parried by the keeper, but a red shirt stuck the rebound into the roof of the net. Three all. Liverpool fans who'd left the stadium at half-time begged taxis to turn back. In our house, a small red-shirted figure danced around the furniture, 'Well Dad ... what do you think *now*?' Elder lemon to the last, I soberly assured him. 'Even if they make it to the end, they've got no chance on penalties.'

One of the milestones in a child's life is the moment when he learns his parents are not infallible; perhaps a milestone in the parent's life as well. Astonishingly, they survived a barrage on their goal in extra time. Thanks to their rubbery-legged Polish goalkeeper and three coolly taken spot-kicks later, Liverpool won the Champions League – on penalties – in a match which has been described even by non-Liverpool fans as the greatest-ever game.

We sat joyously together as the screen filled with pictures from the far-off Turkish night of delirious fans singing their team's anthem, 'You'll Never Walk Alone'. Incandescent with delight, my son crowed and whooped; not only had his team won, but his dad had been proved wrong. It's hard to know which mattered to him more. In the future, there would be days when things did not go right; days when we would both be wrong. But, for now, we cheered for happy endings; for how in the most unlikely places the lost innocence of childhood is sometimes rediscovered.



DIVE IN!

1. Why did the writer's son choose to support Liverpool?
2. What does the father do when his son tells him about his choice?
3. What pact do the father and son make?
4. What does the father expect to happen during the match?
5. Who wins the match and how?
6. Find five words in this extract that you do not know the meaning of. Look them up in a dictionary and note the explanations.

TAKE THE PLUNGE!

1. In the third paragraph, what connections does the writer make between Liverpool and Ireland? **P Q E**
2. Why does the father agree to watch all the matches with his son? **P Q E**
3. The father uses imagery to explain the different footballing styles of Milan and Liverpool. He says that Milan are '*aristocrats, flashy, suave sophisticates*'. What kind of footballers does this suggest they are?
4. What does the writer mean when he says it is '*piano players against piano shifters*'? What contrast is made between the two teams?
5. How does the relationship between the father and son change during this extract? **P Q E**
6. Would you give this extract to somebody else to read? If so, who and why?

WHY DON'T YOU...

Reread this line from the extract:

Being a football fan is far more about the agony than the ecstasy, no matter who you support.

Write about the best or worst moment you have experienced as a supporter of a team. You could use the **brainstorm** ideas on the next page to help you.

OR

Think about how this father and son create their own set of 'football-watching' traditions. Lots of people have family traditions. Write about some traditions your own family have, or some you have observed.

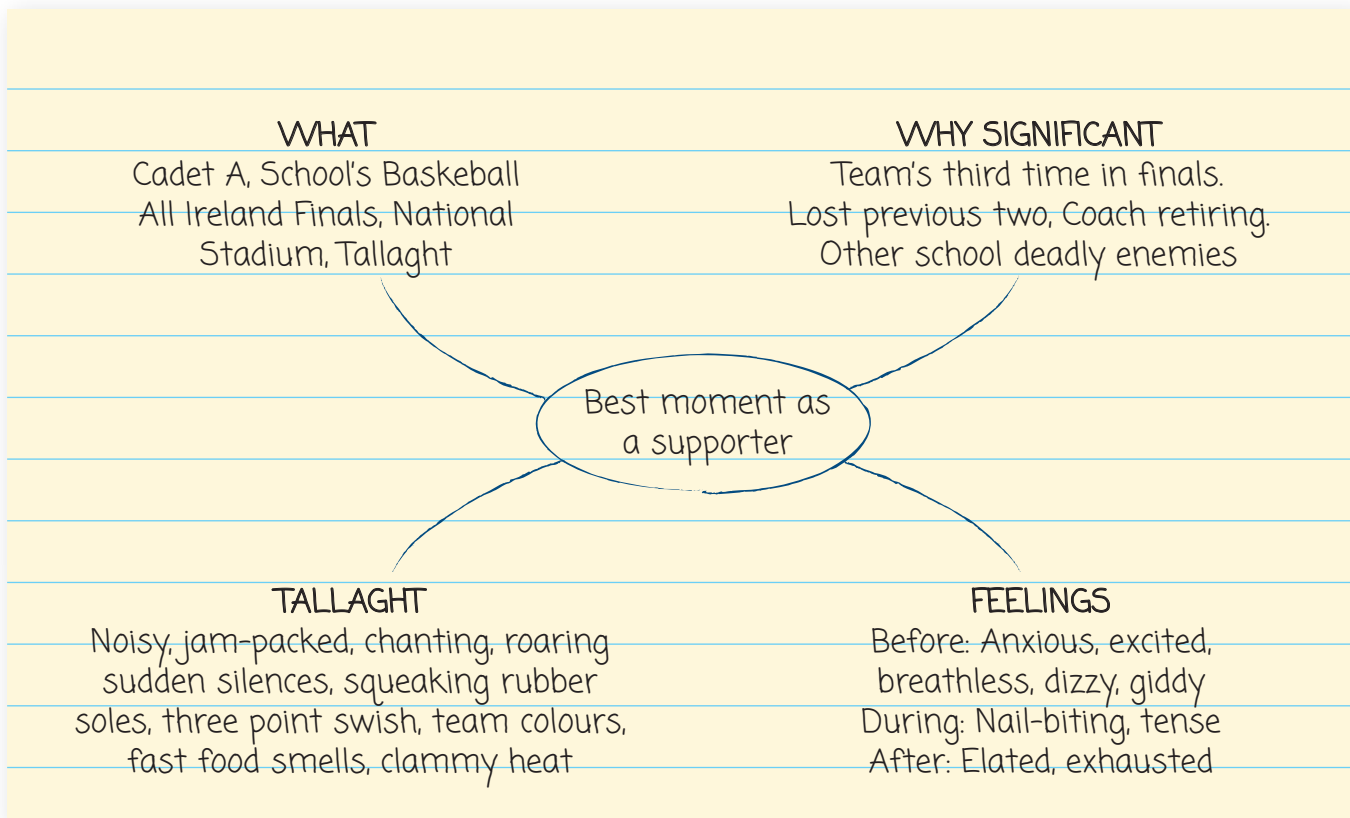


Brainstorm

Before you write, it helps if you brainstorm. This means scribbling down all your ideas roughly before you write. It can be done in one or two minutes.

Do a **brainstorm** like this for your chosen moment in the **Why Don't You...** activity. Decide:

- What the moment is
- Why it was significant
- Your feelings before, during and after
- Details that capture the setting and atmosphere.



THRASH IT OUT!

In groups, imagine that you are appearing on the television show *Gogglebox*. Set up your 'sofa'. Decide:

- ★ What programme you are watching
- ★ Your opinion of the programme in question.

Practise your reactions to the programme and to each other.

Perform your 'Gogglebox' viewing in front of the class for one minute, commenting on what you are watching. Do not name the programme. The class must guess what you are viewing.



Muhammad Ali

Thomas Hauser

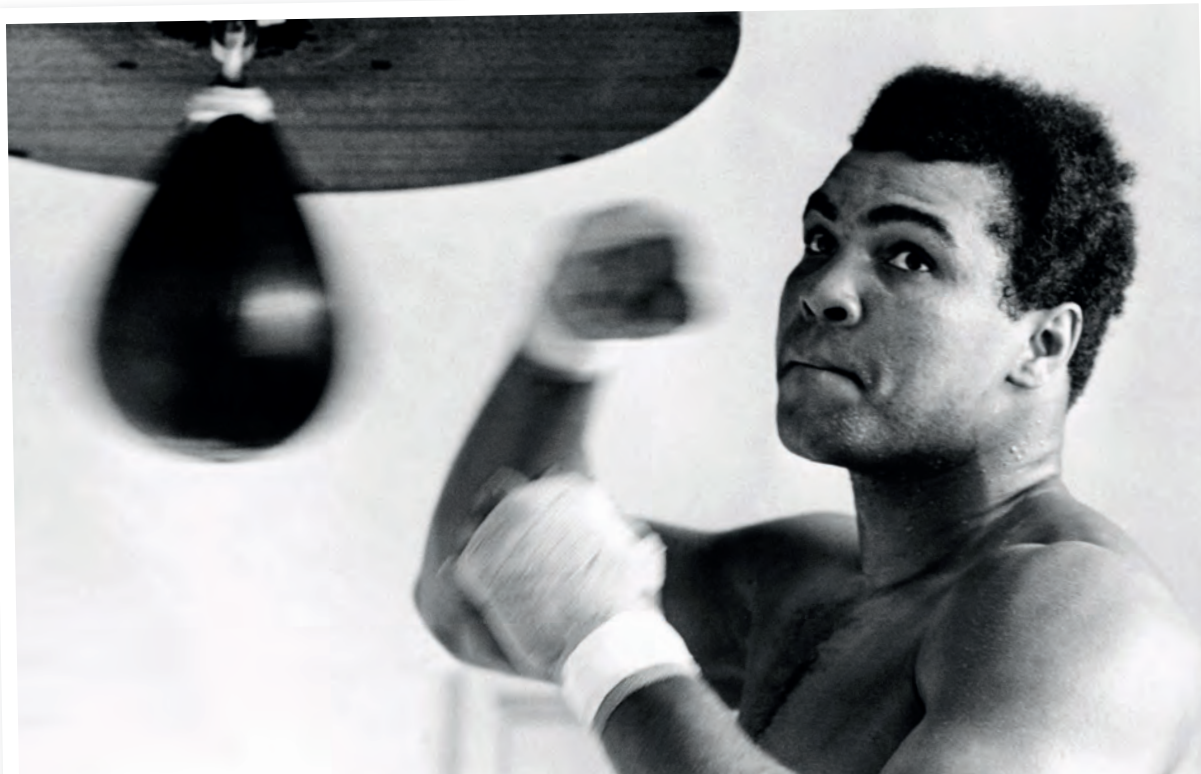
A biography is the story of a person's life written by someone else.

Each day at 5:00 a.m., a forty-nine-year-old man rises from bed on a small farm in Berrien Springs, Michigan. Quietly, as mandated by the Qur'an, he washes himself with clear running water. Then he puts on clean clothes, faces Makkah with his hands at his sides, and says to himself, 'I intend to perform the morning prayer as ordered by Allah, the Lord of all the worlds.' Outside, it is dark. The only sounds are the wind in winter and the blending of birds and insects when the weather is warm. The man changes position. 'Allahu Akbar. Pure and glorified are You, O Allah. Blessed is Your Name and exalted is Your Majesty, and there is nothing worthy of worship except You. I seek refuge with Allah from Satan, the accursed.'

Makkah – another way to spell Mecca, Islam's holy city

The man is Muhammad Ali, the most recognisable person on earth. For half a century, he has walked among us, his face as familiar as that of a close friend. Somewhere in time, he captured a blend of mayhem and magic that carried him deep into the collective psyche of us all. The world didn't just see or hear Ali; it felt him. And if he hasn't always been part of the landscape, it somehow seems that way now.

One of life's lessons is that dreams and fantasies aren't bound by the same rules as reality, but time and again Ali made them coincide. In the ring, he was the most beautiful fighting machine ever assembled. One mark of a great champion is the ability to win his title at a young age and hold on to it until he's old. When Ali made his professional debut, Dwight D. Eisenhower was president of the United States, and several countries in which he later fought didn't exist at all. Ali fought through the terms of seven presidents, holding centre stage for twenty years. In all of boxing history, only two men won the heavyweight championship at a younger age. And only one prevailed in a heavyweight title bout when he was older than Ali, who at thirty-six years eight months toppled Leon Spinks to recapture his crown.



All told, Ali challenged for the heavyweight championship five times and successfully defended it on nineteen occasions. And in the process, he altered the consciousness of people the world over. Ali was black and proud of it at a time when many black Americans were running from their colour. He was, to some, the greatest hero to come out of the Vietnam War. With the exception of Martin Luther King, no black man in America had more influence than Ali during the years when Ali was in his prime.

Cassius Marcellus Clay, Jr, as Ali was once known, was born in Louisville General Hospital at 6:35 p.m. on January 17, 1942. His father, Cassius Marcellus Clay, Sr, earned a living painting billboards and signs. According to court records, Ali's paternal grandparents could read and write, and all four of his paternal great-grandparents were listed as 'free coloured' on Kentucky's census rolls. While historical records offer no proof that members of the Clay family were held as slaves, in all likelihood at one time they were. Ali's mother, Odessa Grady Clay, worked as a household domestic when her children were young. One of her grandparents, Tom Moorehead, was the son of a white Moorehead and a slave named Dinah. Mrs Clay's other grandfather was a white Irishman name Abe Grady, who emigrated to the United States from County Clare, Ireland, soon after the Civil War and married a 'free coloured woman' whose name is unknown.

In some ways, the Clays were a closely knit family, but as with most families, there were problems. Louisville police records reveal that Cassius Clay, Sr, was arrested four times for reckless driving, twice for disorderly conduct, once for disposing of mortgaged property, and twice for assault and battery. His penchant for women led to discord at home, and he sometimes turned violent under the influence of alcohol. On three occasions, Odessa Clay called the police for protection from her husband. Ali prefers not to talk about those times, but they weighed upon him, as did the 'ugly etiquette' of the South. Segregation was a way of life in Kentucky, and reminders of second-class citizenship were everywhere.



DIVE IN!

1. What did you learn about the person in the opening paragraph from his morning routine?
2. Why do you think the biographer does not name Muhammad Ali in the opening paragraph?
3. What claim does the writer make about Ali in the second paragraph?
4. What does the biographer say is the mark of a great champion?
5. How does he prove that Muhammad Ali met the criteria to be called a great champion?
6. In what other ways was Ali seen to be important?
7. Where and when was Ali born?
8. What problems did he face growing up?



TAKE THE PLUNGE!

1. How does the writer engage the reader's interest in the first two paragraphs? **P Q E**
2. Did anything the writer described about Muhammad Ali impress you? Why or why not?
3. In your opinion, were the facts about Muhammad Ali presented in an engaging way in this extract? **P Q E**
4. *A good biographer recreates the time and place their subject lives in.* How well do you think the writer of this extract achieved this? **P Q E**

WHY DON'T YOU...

Notice how passionately Thomas Hauser writes about Muhammad Ali. Try to write a short biographical piece (10–15 lines) about a sports star, musician, actor or any other person you admire. Try to follow the structure of the extract.

- * Do some research online in advance and take notes.
- * Begin with a specific moment described in detail.
- * Next, explain your chosen person's significance to the wider world, introducing some facts about them as you go.
- * Finally write about their background and things that influenced them.

OR

Read this well-known quote from Muhammad Ali:

“I hated every minute of training, but I said, ‘Don’t quit. Suffer now and live the rest of your life as a champion.’”

What do you think Ali was saying in this quote? Do you think he was right? Does this message apply to any aspect of your life? Write a few sentences expressing your thoughts on these questions.

THRASH IT OUT!

For this exercise, you need to have completed one of the **Why Don't You...** exercises. Read out the piece of writing you completed in the **Why Don't You...** to the person next to you or to the class.

The Coach's Last Word

Christopher Prendiville

Today is a very special day for you all. You will treasure it forever. But today is also a day that has already seen you succeed. You have all reached a point in your sporting lives that many only wish they could reach. You are representing your school, your friends, your teachers and your family in an All-Ireland final. You are the first in over thirty years to wear the proud colours of St Mary's in a national basketball final. Many great teams have gone before you. You have now joined them by being part of this wonderful occasion today. Regardless of how today goes, remember that your year has been a tremendous success and your lives have been enriched by the games, journeys and emotions felt so far.

It is hugely important that you enjoy the day and feed off the positive energy that comes from it. Enjoy the buzz of the National Arena and, believe me, the noise is deafening when it gets going! Enjoy the bus journey, the thumping music, the supporters singing, the dressing room and especially standing with your friends for the National Anthem. These are the things that make this day one of the best of your lives. It's a whirlwind of happiness and excitement. You'll ride one serious emotional roller coaster from now until the final whistle is blown but it will stay with you forever. You want to win of course but whatever the result, you will all have a memory and experience that few others are lucky enough to encounter. It will pass you by so quickly but do your best to stop, take deep breaths and take it all in. Enjoy it!

As regards the game itself, the most important thing is to keep your cool. I've experienced two All-Ireland finals with other schools and the difference between the final we won and the final we lost was that the girls kept their nerve. You are as prepared as you can be, you know your moves and you know the opposition's strengths and weaknesses. But beware of the Tallaght factor! The occasion can overwhelm you and the atmosphere will cut you off from the umbilical cord that is your coach. In both other finals I couldn't get instructions to the players because of the noise. Some of the players didn't even know their own names when it was called.

Try and stay focused and keep your job as a player in mind. I will talk to you before the game and during time-outs. I can't emphasise enough how important it is to listen carefully in those precious calm moments because when you go back out on court you are stepping back into a cauldron. Despite all the moves practised very few will get used. The game will become a case of just doing the simple things with the ball and keeping your head when all around you are losing theirs.



The two games you played to get to Tallaght prove that you are a team of character. Coming through from behind to win in extra time says so much about your ability. Let those games remind you of how you never need to panic and that you should never give up hope. You've proven you know how to win tight games. That experience will stand to you once more.

My final point is that what will win you the final is a cool, calm approach where you do the simple things you always did. As my old rugby coach used to say, 'Keep It Simple, Stupid!' Enjoy it all, bring home the memories, love the buzz and do your best. Best of luck and remember that all of Donegal is rooting for you.

DIVE IN!

1. Why is this All-Ireland final so important?
2. In the second paragraph, what does the coach tell the team to enjoy?
3. What does he warn them about in the third paragraph?

TAKE THE PLUNGE!

1. In what tone of voice do you think this speech would be delivered? **P Q E**
2. How does the coach use details to create a sense of the importance of the occasion? **P Q E**
3. Identify three images used in this speech. Say which is your favourite and explain why. **P Q E**
4. How does the coach appeal to the team's emotions? **P Q E**
5. Do you think this speech would inspire you to perform well in a basketball All-Ireland final? Why or why not?

You can use imagery to make a speech more immediate, dramatic or understandable to the audience.

WHY DON'T YOU...

Write a speech to be delivered to a Junior Cycle class a month before the exams. Use Coach Prendiville's speech as a model.


- * Use **PALS** to plan and **brainstorm**.
- * Explain why the Junior Cycle is important.
- * Praise the students for all their hard work.
- * Remind them to enjoy the adrenalin and camaraderie.
- * Point out possible pitfalls.
- * Wish them luck!

OR

Pretend that Christopher Prendiville has led your school to victory in the All-Ireland final of a sport of your choice. Taking ideas from his speech, write a post for your school website.

- * Capture the build-up before the game.
- * Describe the atmosphere at the venue.
- * Report on key moments or turning points.
- * Mention some of the more important players.
- * Sum up what the victory means for your school.

THRASH IT OUT!

Search for 'Conor Neill How to Start a Speech'  **YouTube** on **YouTube**. Conor Neill is speaking to businesspeople but the suggestions are valuable to anyone who has to speak in public. The clip is about 9 minutes long, but you can finish at around 7 and a half minutes. Watch his presentation and find the answers to the following questions:

1. What two ineffective ways to start a speech does Conor Neill demonstrate?
2. What are the three best ways to start a speech?
3. What does he claim is the best way of all to start a speech?
4. Do you think Conor Neill's speech is effective? Why or why not?

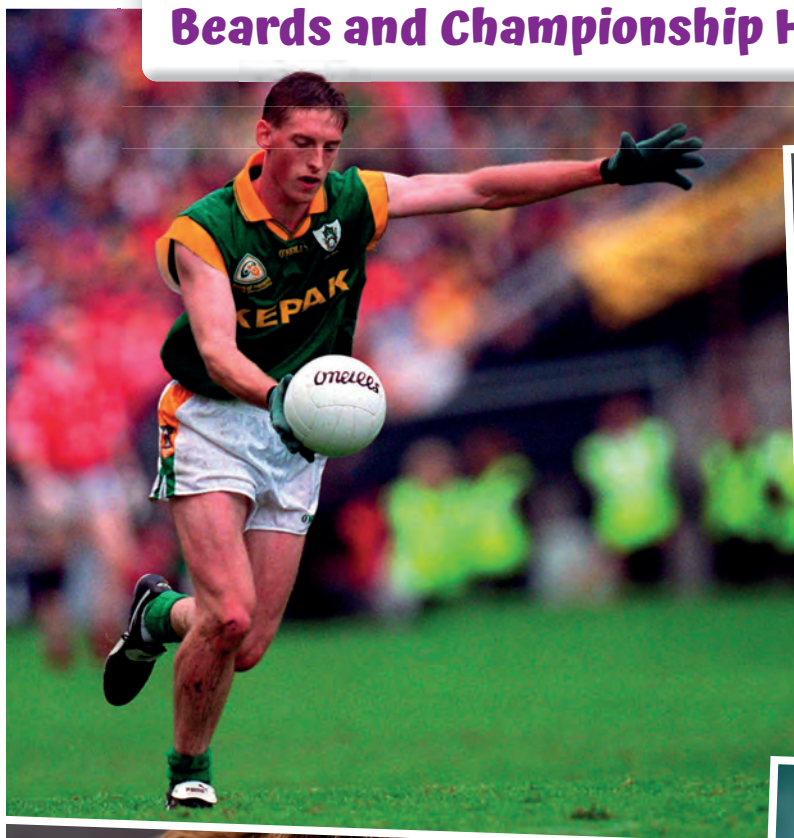
Pair up with a classmate and compare answers. Share your ideas with the class when asked.

Features writing gives more in-depth coverage on topical events, people or issues. Feature writers often approach their topic from a human-interest angle and engage the reader emotionally. Features can vary widely in topic and length and can appear across all media platforms, such as newspapers, magazines, podcasts, television segments and TED talks.

Search on whichever platform you use to listen to this podcast from RTÉ Brainstorm.

The Mighty World of GAA Fashion, Beards and Championship Haircuts

Dr Siobhán Doyle



DIVE IN!

1. What topic did this podcast focus on?
2. What change did Trevor Giles make to his jersey in 1999?
3. Who did Paul Galvin design clothes for?
4. What famous magazine was Oisín Murphy pictured in?
5. Name one of Ciaran McDonald's unusual hairstyles.
6. How can people tell when Brian Cody is stressed?

TAKE THE PLUNGE!

1. To what extent did the title of the podcast help you to understand its structure?
2. a) What question is posed at the start by the speaker?
b) What answer does she give in the end?
3. Can you find examples of colourful, descriptive language in this podcast?
4. Choose one of the words below to describe the tone of this podcast and explain your choice:
lighthearted sarcastic nostalgic informative appreciative
5. Choose an image from this podcast that stood out for you and explain why you thought it was memorable. **P Q E**

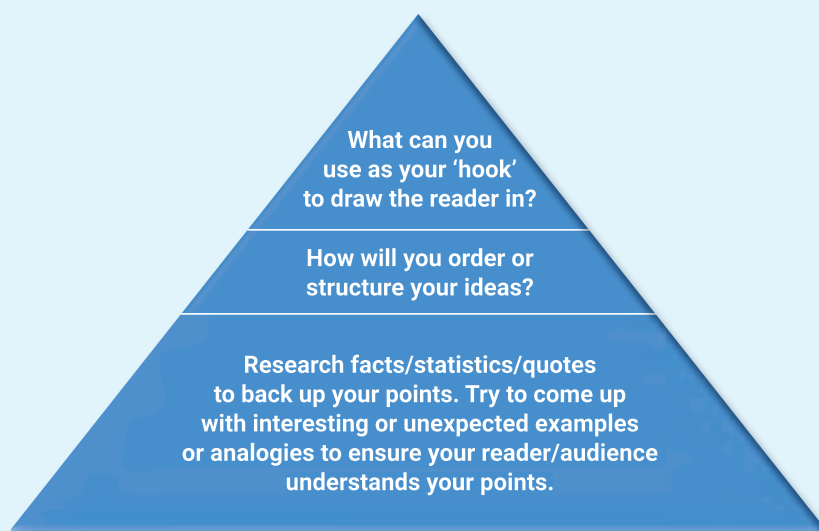
WHY DON'T YOU...

Research online for feature articles that might interest you. Do this by clicking on the 'Life', 'Style' or 'Lifestyle' tab of any online newspaper, national or international. Read one that you find interesting. Jot down a brief summary of its contents. Create a class list of good feature articles for everyone to read.

OR

Write a list of any topics or issues you have an interest in. Circle the topic that interests you most.

Using **PALS**, **brainstorm** aspects of this topic you could focus on or explore. Use the tips in the triangle to help you structure your feature piece.



Write a feature on your chosen topic.

THRASH IT OUT!

Record a podcast feature using the article that you wrote in the second **Why Don't You....**

Sports Journalism

Sports journalism is a special category of writing. It can contain elements of news, feature writing, commentary and interviews.

Forever in the Fast Lane

Aisling Ní Chonchúir

Temple Street Children's Hospital has played host to many a victorious team in its time, with young patients enjoying posing with silverware and newly crowned All Ireland champions. Little do they know, however, that a man in scrubs who passes them daily was at one time the fastest Caucasian in the world!

With his flying stethoscope and squeaky soles, Dr Paul Hession, a man one place from running in the world-record-breaking Olympic 100 m final of 2008, takes time to talk to me about life as an Olympian and his post-racing career.

'I was a short whisker away from greatness. The week of the Olympics was a great experience. I qualified in my heat easily and lined up in the quarter-final against some of the favourites. I ran my second-fastest time ever, winning the race. In the semi-final I ran my third fastest time ever and missed out on the final by one place, so close to making the Olympic final (where Bolt ran the world record). It was still a real highlight in my career and probably my proudest moment.'

What kind of sacrifice is required to be an Olympian?

'To prepare for the Olympics every facet of my life was affected. I trained 24 hours a day, 7 days a week because everything I did was with my sport in mind. When I wasn't on the track or in the gym I had to learn to properly rest and relax so that I was ready for my next training session. I had to learn how to eat properly and transform my diet to a healthier one. My whole week was planned in advance, from what I would eat to when I would take a nap between training sessions.'

I put it to Paul that such dedication was bound to have an impact on other parts of his life.

'I was a medical student when I started to really succeed in sport. In order to get the best out of myself, I decided to take a sabbatical of 6 years in total from my studies. This was a huge commitment. While my



peers were getting on with their medical careers, I was putting everything into becoming as good an athlete as I possibly could.'

After the peak of Beijing 2008 to London 2012, Paul felt his time was up. Luckily, his earlier studies stood him in good stead.

'My athletics career came to a natural end and I was lucky to have a medical career to walk back into. I'm currently working in the Intensive Care Unit in the hospital. It is not an easy life, working 24-hour shifts that are challenging and exhausting. I am surrounded by hugely talented and hard-working individuals, just like I was when I was an athlete.'

Married to Ciara and with a 2-year-old daughter, Paul Hession has found his niche. Still Ireland's fastest man, he races to provide children with the gold medal of health and life.

DIVE IN!

1. What record did Paul Hession hold at one time?
2. How far away from the Olympic final was he?
3. What impact did training have on his professional life?
4. Why did he decide to retire?

TAKE THE PLUNGE!

1. What did you think of the opening of this interview?
2. How does Paul Hession sum up the Olympic experience?
3. How is being a doctor like being an Olympian?
4. Choose a description that struck you and explain why it stood out for you. **P Q E**
5. Did this interview bring to life the reality of achieving Olympic success? Why or why not? **P Q E**

Interviews are often a vital part of informative and interesting stories in articles and documentaries. They can provide interesting insights or angles into stories.

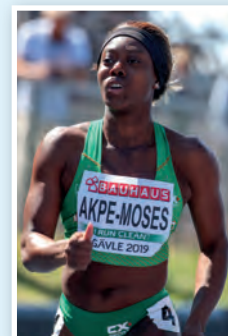
Good interviews will generally:

- Show evidence of research by the interviewer on the person and the subject
- Have a broad selection of questions getting information on key areas or angles
- Allow the person being interviewed to do most of the talking
- Wrap up the interview either in a conclusive way or with an open-ended question, for example, 'Is there anything else you would like to tell me?'

WHY DON'T YOU...

Go to the RTÉ Player and choose an interview that you find interesting. It can be in news, entertainment, sport – there are lots of options. Watch the interview and note:

- * Any evidence of research or previous knowledge of the topic by the interviewer
- * Questions that you thought were particularly good
- * Your comments on the rapport between the interviewer and the interviewee
- * Suggestions for questions that were not asked
- * Your thoughts on the way the interview was concluded.



OR

Imagine that you are aiming to achieve Olympic qualification standard in your chosen sport. Write the email you would send to an elite athlete like Paul Hession looking for practical advice on physical health and nutrition and tips on how to stay motivated. (Remember to quickly **brainstorm** using **PALS** before you begin writing.)

THRASH IT OUT!

As a class, compile a list of well-known people from a broad range of backgrounds: sport, fashion, music, politics, film, the internet, etc.

- * Each of you will choose a person from the list or the teacher might assign the list at random.
- * Write down everything you know about your person. Do some research if necessary.
- * Get into pairs. You are going to 'interview' each other's 'persona'.
- * Prepare to interview your 'famous person'. Compose five questions.
- * Interview your person and then reverse roles. While being interviewed, try to stay 'in character', but remember you can use your imagination!

When all interviews are complete, have a class discussion about what you found easy or difficult during this task.

Sport

New Season Ode

Thomas Keneally

We go to the cupboard,
we take out club colours
and the air sings.

The season's close.
The pads are going on goalposts.
New lines are being marked,
Coaches hold heart-to-hearts
with old stars and new kids,
who might one day wear the best colours,
the green, the gold.
Our boys are running up sandhills.
Their legs pump,
'This season, this season, is our season'.
This year we all start equal.
Kids paint signs.
And I am seven again.
I know I will see heroes soon.
I feel the excitement.
I have hope in March,
and I might share the glory in September.

Blow that whistle ref!
Send that ball soaring!
Blow that whistle ref!

DIVE IN!

1. What sport is the poet writing about?
2. The poet is Australian. Why does he call green and gold 'the best colours'?
3. How does the beginning of the season make the poet feel?
4. How does the poet make the ending exciting?

TAKE THE PLUNGE!

1. An **ode** is a poem of celebration. What is this poem celebrating?
2. How do you know the season is being taken very seriously by everyone? **P Q E**
3. Do you play a team sport?
 - a) If yes, did you like this poem? Explain why.
 - b) If no, what activity in your life creates a similar sense of anticipation?

WHY DON'T YOU...

Write your own 'New Season Ode' celebrating your favourite pastime. For example, GAA, basketball, athletics, debating, quizzes, Young Scientists, Young Entrepreneurs, the school play, gaming or concerts.

Try to follow the structure of 'New Season Ode'. Focus on:

- * The gathering of equipment
- * Preparing the location
- * The atmosphere in preparation/training/rehearsals
- * Conveying the emotions felt
- * Kicking off the event.

OR

Pretend that you are the editor of the school website/newsletter. Write an article about the school's victory or loss in an important competition.

THRASH IT OUT!

Split into groups and read this poem out loud. Try to think of ways of capturing the mood of anticipation and excitement. You could:

- * Read a line each.
- * Shout or whisper certain words or phrases.
- * Read some words together and some words alone.
- * Add sound effects.

Try to capture the emotions in your voices.

Running with the Immortals

Theo Dorgan

This poem was commissioned by Cork City Council to commemorate the conferring on world champion athlete Sonia O'Sullivan of the freedom of the city of Cork.

Cobh is a great bell of silence as the sun breaks over the harbour
and the lighthouse at Roche's Point gleams, a torch
held out to the sky, to the eternal sea.
Something has woken me early, a drum tap, footfall echoing
in the empty streets. I'm at the open window. Too late—whoever it is
has already gone by, climbing the hill, steady and sure.

A clear mid-winter morning, frost on the slate beneath me,
tumble of roof and chimney down to the water. Already
the ferry tracking out towards Haulbowline, the world about its business
at this ungodly hour—and someone out there running the steep
blue streets. Hard work. Cobh is nothing if not uphill
and downhill, the uphill and downhill capital of Ireland.

On a morning like this, a girlchild out early would be thinking of glory—
the tall bowl of the stadium, black roar of the crowd, the red track,
the bend to the straight, the finish just visible through the haze.
Easy to dream of gold, olive-wreath, ceremony and applause,
the tricolour snapping to the arc-lights overhead, brass blaze of trumpets—
harder to rise to these winter mornings, these punishing hills,

yet somebody's up and out there, out there unseen and unknown,
climbing and falling with the street, breath raw in her throat,
pushing towards the sun, pushing against a wall of cold.
Bells from the Cathedral break over the waking town
while she keeps running on self-belief into the dawn,
an ordinary girl, head down, keeping time with her shadow.

I turn my face to the climbing sun, remembering another world,
a tall girl surging to the line. I want to find that child's soul and say:
talent is not enough, belief is not enough in this world;
you must push out into the lonely place where it all falls away—
and then, if you're lucky and blessed, the friend at your shoulder,
keeping pace, will be long-legged clear-eyed Artemis herself.

Artemis – Greek goddess of the hunt, forests and hills

DIVE IN!

1. How do you know it is very early morning in the first verse?
2. What does the poet imagine the runner is thinking about?
3. In the fourth verse, list the words that tell us how difficult it is to run.
4. Why does the running girl make the poet think of Artemis?

TAKE THE PLUNGE!

1. What sights and sounds does the poet focus on in the first verse? **P Q E**
2. In the second verse, how does the poet capture the coldness of the morning? **P Q E**
3. Verse three describes the runner's dreams.
 - a) What colours stand out in the poet's description of the runner's dreams?
 - b) What words recreate the sounds in the stadium?
4. How does the poet contrast the difference between the dream and reality? **P Q E**
5. In the fourth verse, the poet creates a vivid image of the pain and loneliness of the runner. Do you agree? **P Q E**
6. What does the poet want to say to the child that was Sonia O'Sullivan? What do you think of his message? **P Q E**
7. Why do you think this poem is titled 'Running with the Immortals'? **P Q E**

WHY DON'T YOU...

Write a paragraph demonstrating how Theo Dorgan uses a lot of sensuous language throughout the poem.

OR

Notice how this poem praises the commitment and sacrifices made by someone in the pursuit of excellence. To what extent do you feel that this applies to your hopes and ambitions?

Good writers do not just describe what they see – they use all their senses. Descriptive language that appeals to all the senses – sight, sound, touch, taste, smell – is called sensuous language.

THRASH IT OUT!

Search for 'Arrogance Personified' on **YouTube**. This shows a clip from a race in 1980 between Irish athlete John Treacy and British athlete Steve Ovett. Steve Ovett was an Olympic gold medallist and was expected to win the race easily in front of a home crowd. Watch the end of the race and listen to the commentary by the British broadcaster.



- ✦ Now imagine that you are an Irish commentator watching this race.
- ✦ Rewatch the clip noticing how the British commentator focuses on the British runner.
- ✦ You will need to note down what John Treacy is doing.
- ✦ Script your commentary, and pair up to practise your delivery. The teacher might replay the clip with the volume down and ask you to perform your commentary. Your commentary should not take more than one minute!
- ✦ Discuss bias in sports commentary.



Footballer

Pádraig J. Daly

Below in the half-dark,
A boy is hitting a ball against a wall.
Now he races out along the field,
Dancing with it, whispering to it,
As if it were a child or a dog.
As if no world but this existed.
As if this were the world that will exist.



DIVE IN!

1. How do you know it is getting late?
2. What is the ball compared to?
3. What tells us that the boy is completely wrapped up in what he is doing?

TAKE THE PLUNGE!

1. What do you think the boy is dreaming of while he plays with the ball?
2. Look at the verbs used to describe how the boy treats the ball.
What do these tell you about the boy's attitude to football? **P Q E**

WHY DON'T YOU...

Search online for one of your all-time favourite sporting moments. Write a paragraph about the moment from one of the following perspectives:

- * A detailed description capturing the occasion and atmosphere
- * A blow-by-blow account as given by a commentator as the event happens
- * The thoughts of the players as they participate in the moment.

OR

Make a list of some of your favourite games that you played as a child. Choose one and write a short poem about it, using the structure of the poem 'Footballer'.

THRASH IT OUT!

You have just achieved the highest-level award for your favourite pastime (for example, an Oscar for acting, an All-Ireland medal, an Olympic gold). Prepare the brief speech you would make as you accept the award. The teacher might ask you to make your speech to the class.

Ecstasis

John FitzGerald

If there is
to have been one
moment, it could be this:
body sprung from turf, suspended,
ash-stick hoisted, level and at bay,
arm aloft to pluck a rough-seamed purse
of rag and yarn and glory from the sky;
that instant, every inch of body
and mind outstrained to reach for
the impossible, when, into my
hand like a bird
it came.

WHY DON'T YOU...

Look at how this poet has captured the joy and exhilaration of the moment when everything comes together in a small but special instant. For John FitzGerald, it is the instant when he catches the sliotar in his hand. He captures this moment both through his word choices, and the way he shaped those words on the page to look like an actual sliotar.

- * Choose a moment when hours of practice have resulted in a split second of achievement.
- * **Brainstorm** words, phrases and emotions that you associate with that moment.
- * Think of how you might shape those words on the page to help represent the feeling.
- * Try writing a poem like 'Ecstasis'.

This extract from a famous award-winning novel describes members of an African tribe.

Third-person narration is another type of narration. This is when the narrator is not part of the story but tells it using 'he', 'she' and 'they'.

Things Fall Apart

Chinua Achebe

Okonkwo was well known throughout the nine villages and even beyond. His fame rested on solid personal achievements. As a young man of eighteen he had brought honour to his village by throwing Amalinze the Cat. Amalinze was the great wrestler who for seven years was unbeaten, from Umuofia to Mbaino. He was called the Cat because his back would never touch the earth. It was this man that Okonkwo threw in a fight which the old men agreed was one of the fiercest since the founder of their town engaged a spirit of the wild for seven days and seven nights.

The drums beat and the flutes sang and the spectators held their breath. Amalinze was a wily craftsman, but Okonkwo was as slippery as a fish in water. Every nerve and every muscle stood out on their arms, on their backs and their thighs, and one almost heard them stretching to breaking point. In the end Okonkwo threw the Cat.

That was many years ago, twenty years or more, and during this time Okonkwo's fame had grown like a bushfire in the harmattan. He was tall and huge, and his bushy eyebrows and wide nose gave him a very severe look. He breathed heavily, and it was said that, when he slept, his wives and children in their out-houses could hear him breathe. When he walked, his heels hardly touched the ground and he seemed to walk on springs, as if he was going to pounce on somebody. And he did pounce on people quite often. He had a slight stammer and whenever he was angry and could not get his words out quickly enough, he would use his fists. He had no patience with unsuccessful men. He had no patience with his father.

harmattan – a very dry and dusty wind that blows on the West African coast at certain times of the year



DIVE IN!

1. Why was Okonkwo famous?
2. How did Amalinze get his nickname?
3. How do you know both men are extremely strong?
4. What happens when Okonkwo loses his patience?

TAKE THE PLUNGE!

1. Focusing on his actions, what kind of person do you think Okonkwo is? **P Q E**
2. What do you think other people's opinions of him are?

WHY DON'T YOU...

Reread the extracts from *True Grit* and *Things Fall Apart*. One is a story told through first-person narration, and the other is told through third-person narration. Write a paragraph explaining which method of storytelling you prefer. (You may also refer to other books and stories you have read.)

OR

Write the script for the promo advertising the wrestling match between Okonkwo and Amalinze the Cat. You can aim it at a radio, podcast or **YouTube** audience.

THRASH IT OUT!

In this extract, Okonkwo's actions revealed his character. By focusing closely on a single action, such as putting on shoes, a writer can reveal something about a character or their state of mind. This technique is called 'show, don't tell'. It allows the writer to show the reader about the character rather than telling them. Look at how this writer took inspiration from this photo:

STEP ONE: For one minute, speed write key words you associate with someone putting on the shoes on the right, for example:

Tired, reluctant, smelly socks, laces too tight, loosen laces, shove foot in, wiggle toes, deep breath



STEP TWO: Write a short paragraph describing the actions and showing your character's state of mind, for example:

He sat on the edge of the bed with his shoulders slumped and socks on. Reluctantly, he reached down for his runners, hooking two fingers into the heels. Slowly he stretched apart the tight laces and shoved in his foot. He repeated the process. With a deep sigh he tied both laces, stood up and rolled back his shoulders. He was ready to face the music.

STEP THREE: Now use one of the other shoes pictured here to describe a character putting on a pair of shoes. Following steps one and two above, use their actions to show us something about them.



STEP FOUR: Get into pairs and share your piece of writing.

STEP FIVE: On your own, write another paragraph in which your two characters meet.

Testing the Waters



Prepare for Oral Communication Classroom-Based Assessment **p.99**

My topic: _____

Delivering a speech

Rehearsing your speech

Write your speech in sections on separate pieces of paper or index cards.

Rehearse each section separately before practising the entire speech.

Number these in sequence in case they get mixed up!

When learning and rehearsing each section, breathe in and out for a comma. Stop and count to three for a full stop.

Highlight words or phrases you want to emphasise with your voice.

Speak slightly more slowly than you think you should. (Remember people are trying to listen and to understand what you are saying.)

Mark in any places where you want to pause.

Preparing to speak

Just before you get up to speak there are a few things you can do to calm your nerves:

Take three deep breaths: in through the nose to the count of three and out through the mouth to the count of three.

Roll your shoulders back.

Activate your feet by rocking from toe to heel. Then plant them firmly on the ground.

Pick a point on the back of the wall and look at it to begin.

Stand with your feet slightly apart.

Even if you need to read, try to raise your eyes at the end of each sentence and make some eye contact with your audience.

Teacher feedback: Delivering a speech

— / — / —

Features of quality of communication in a speech	Y. to M.	I. L.	A. Exp.	Exc.
Fluency <i>(speaking naturally, language flows appropriately to the text, use of pause and varied pace)</i>				
Control of material <i>(confident delivery, e.g. committed to performance, evidence of rehearsal)</i>				
Imaginatively shaped <i>(use of facial expression and gestures, variation in tone, posture and body language where appropriate)</i>				
Clear purpose <i>(clear understanding of the topic demonstrated through the performance)</i>				
Engagement with audience <i>(voice projection, eye contact where appropriate, performance sustained)</i>				
Other comments				

Reflecting on feedback after delivering a speech

Title of speech: _____

Before delivering my speech I felt _____

I did/did not engage the audience when _____

To improve my confidence, I would like to work on _____

After reading the feedback, I am happy with _____

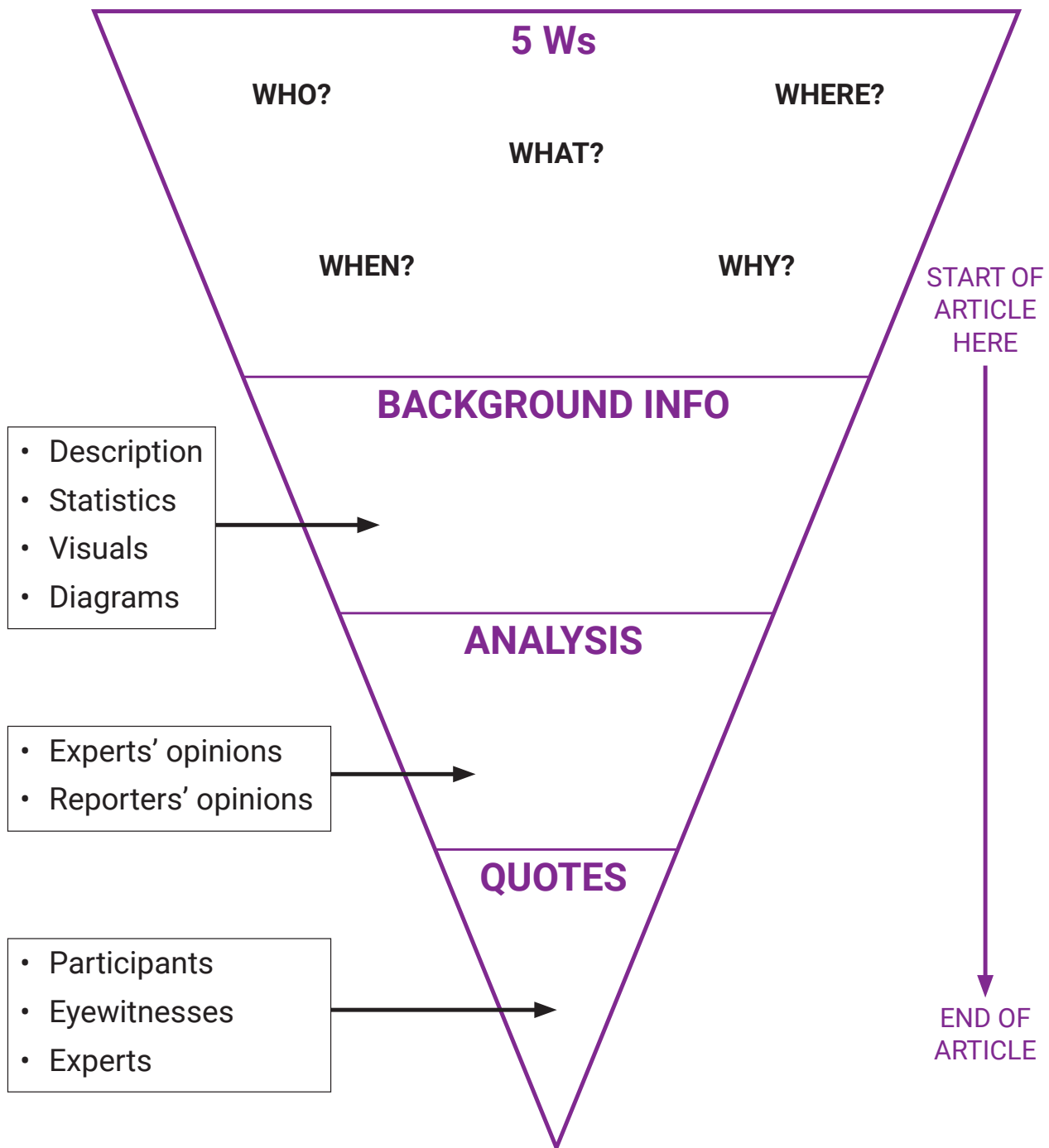
B Prepare for the Collection of Student's Texts

Writing an article

News story structure

P -
A -
L -
S -

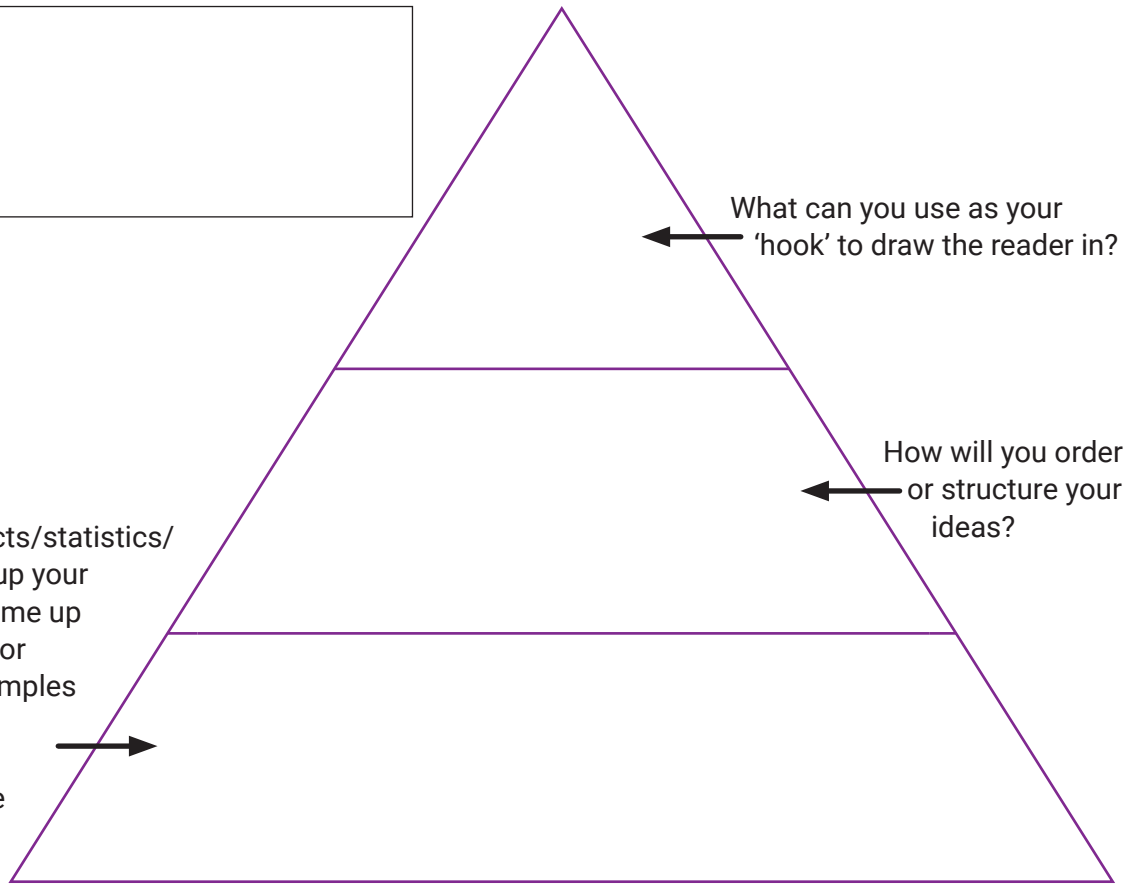
INVERTED PYRAMID BRAINSTORM



Feature article structure

P -
A -
L -
S -

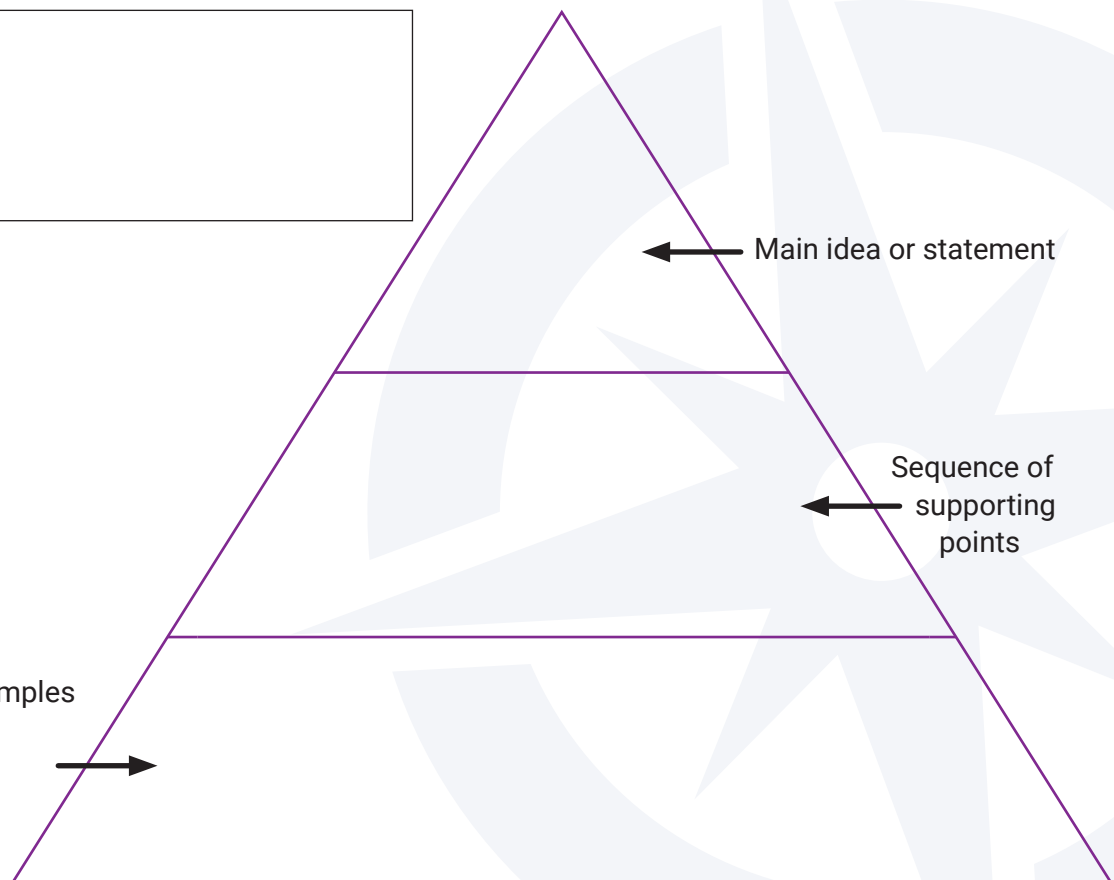
Research for facts/statistics/
 quotes to back up your
 points. Try to come up
 with interesting or
 unexpected examples
 or analogies to
 ensure your
 reader/audience
 understands
 your points.



Op-ed article structure

P -
A -
L -
S -

Statistics, examples
 and evidence
 to back up
 supporting
 points



Teacher feedback: Article writing

___/___/___

Features of quality of Collection of Student's Texts: Article writing	Y. to M.	I. L.	A. Exp.	Exc.
Command of genre: Article writing <i>(effective opening, use of 5 Ws, op-ed or features structure, engaging expression, sustained discussion)</i>				
Competent writing <i>(evidence of research and organisation, structuring and sequencing of material, logical flow of ideas, sense of focus)</i>				
Evidence of originality and creativity <i>(expression of ideas, use of quotations/statistics, lively phrasing and use of imagery)</i>				
Quality and accuracy of word choice <i>(varied vocabulary, accuracy of mechanics, persuasive language where appropriate)</i>				
Awareness of audience <i>(use of language appropriate to the purpose and audience who will be reading the piece)</i>				
Other comments				

Reflecting on writing an article

Title of the article: _____

I chose to write a news story/op-ed piece/feature article on this topic because _____

A change I made while planning was _____

This improved my writing because _____

Two features of my article which are typical of _____ writing are _____

There are effective because _____



Practise for the Final Assessment

In the Final Assessment – the two-hour exam you will sit in June of Third Year – you could be asked to analyse or write a media piece.

Regardless of which question you choose to answer below, ensure that you **brainstorm** in the Rough Work box provided using **PALS**.

It is also important to remember that you will have a limited time to write in the exam. Therefore, you must begin practising your answers using the following guidelines:

- For an answer worth 5 marks, you should write for 3 minutes only.
- To calculate how much time you should spend on each answer, divide the number of marks by 5 and multiply the result by 3. For example, a 30-mark question should take roughly 18 minutes to answer. ($30 \div 5 = 6$; $6 \times 3 = 18$)



Answer one of the questions below. Note that it is important to read the full question before you begin.

Question 1: Writing Persuasively with Confidence

Imagine that you live in a small town in the midlands of Ireland. You have been asked to write the advertising blurb to accompany a brochure for 'Ireland's Magical Midlands'. This contains pictures of Birr Castle, Athlone's Water Activities and award-winning restaurants and guesthouses. Write out the copy you would include in the brochure. **(30 marks)**

Question 2: Choosing the Words and Tone to Use

- (a) Write an opening paragraph for a newspaper report about one of the topics below. You must decide whether it is a tabloid or a broadsheet article. You should include an appropriate headline.
- Musician wins major award
 - Fan meets his or her hero
 - Sportsperson achieves huge success **(15 marks)**
- (b) Based on the paragraph you have just written, explain what features of style you used that make it either a broadsheet or a tabloid piece. **(15 marks)**

Question 3: Writing for a Variety of Purposes

Think of a person that you would like to interview. Write a short text of the interview that you imagine takes place between you and your chosen person in which you discuss what they are passionate about. Use the following line as your opening:

Host: Good evening, my guest on tonight's show is a person I have wanted to interview for a long time. Please welcome ... **(30 marks)**

Before answering this question, plan your answer on page 51 of the *Chart Your Progress Student Journal*.

For help with timing and other exam techniques, go to Chapter 8 Focus on Final Assessment.



Practise for the Final Assessment

In the Final Assessment – the two-hour exam you will sit in June of Third Year – you may be asked to demonstrate a critical appreciation of a poem you have studied, give thoughtful value judgements and respond imaginatively to it.

Regardless of which question you choose to answer below, ensure that you **brainstorm** in the Rough Work box provided, using **PALS** where appropriate.

It is also important to remember that you will have a limited time to write in the exam. Therefore, you must begin practising your answers using the following guidelines:

- For an answer worth 5 marks, you should write for 3 minutes only.
- To calculate how much time you should spend on each answer, divide the number of marks by 5 and multiply the result by 3. For example, a 30-mark question should take roughly 18 minutes to answer. ($30 \div 5 = 6$; $6 \times 3 = 18$)



Answer one of the questions below. Note that it is important to read the full question before you begin.

Question 1: Showing Critical Appreciation

Read parts (a) and (b) carefully before beginning your answer.

- (a) *Poems often explore themes that challenge us to stop and think.*

Select a poem you have studied and explain why a theme in this poem challenged you to stop and think. Use the poem to support your response.

(15 marks)

- (b) Do you think the poet uses language effectively in your chosen poem? Explain your answer, supporting your response with suitable quotation from the poem.

(15 marks)

Question 2: Giving Thoughtful Value Judgements

Parts (a) and (b) of this question are linked. Read both parts carefully before beginning your answer.

- (a) Imagine that you are nominating one of the poems you have studied for inclusion in an anthology of *Best Junior Cycle Poems*.

Write your nomination email, briefly outlining two key reasons that you believe make the poem a worthy inclusion.

(5 marks)

- (b) Referring to the two key reasons you mentioned in part (a), explain using detailed references to the poem why your nomination is justified.

(25 marks)

G Practise for the Final Assessment

In the Final Assessment – the two-hour exam you will sit in June of Third Year – you could be asked to write using a personal voice.

Regardless of which question you choose to answer below, ensure that you **brainstorm** in the Rough Work box provided using **PALS**.

It is also important to remember that you will have a limited time to write in the exam. Therefore, you must begin practising your answers using the following guidelines:

- For an answer worth 5 marks, you should write for 3 minutes only.
- To calculate how much time you should spend on each answer, divide the number of marks by 5 and multiply the result by 3. For example, a 30-mark question should take roughly 18 minutes to answer. ($30 \div 5 = 6$; $6 \times 3 = 18$)



Answer one of the questions below. Note that it is important to read the full question before you begin.

Question 1: Exploring Using a Personal Voice

Write about an occasion in which you found yourself in conflict with another person. Try to recapture your thoughts and feelings at the time and what you learned from the situation.

(30 marks)

Question 2: Narrating Using a Personal Voice

Think of a memorable experience you have had. Recreate the event by writing about the setting, the people involved and your thoughts and feeling about it.

(30 marks)

Question 3: Commenting Using a Personal Voice

Express your thoughts and feelings on an issue about which you have strong views.

(30 marks)

Before answering this question, plan your answer on page 20 of the **Chart Your Progress Student Journal**.

For help with timing and other exam techniques, go to Chapter 8 Focus on the Final Assessment.

Test the Waters