

JUNIOR CYCLE FIRST YEAR ENGLISH

# FIRE AND ICE

# 1

FREE  
eBOOK

CODE INSIDE

Some say the world will end in fire...

From what I've tasted of desire

I think I know enough of hate  
I hold with those who favor fire.

But if it had to perish twice,

To say that for destruction ice...  
To say that for destruction ice...

PAULINE KELLY • DEIRDRE MURPHY  
TOMÁS SEALE • MARY-ELAINE TYNAN

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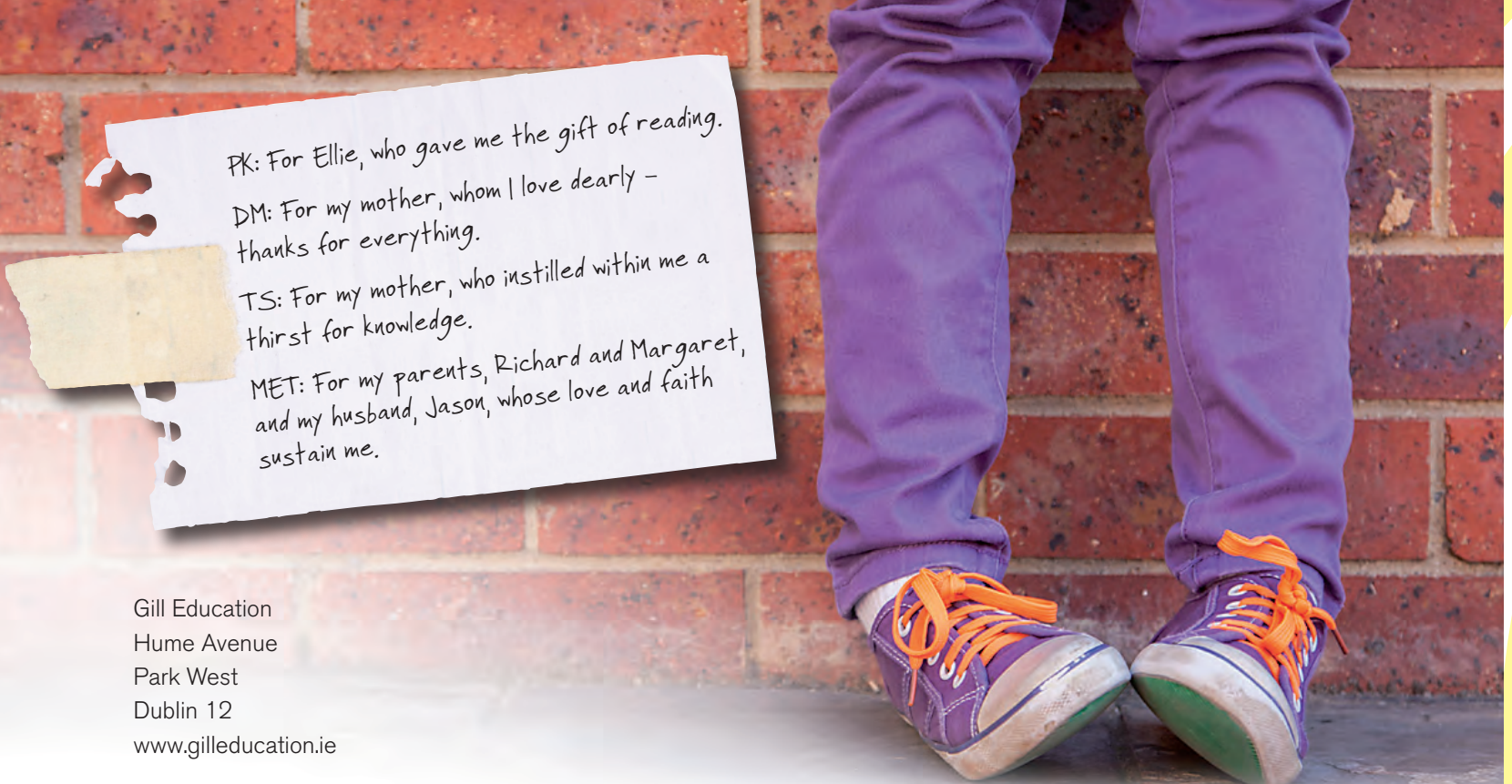
JUNIOR CYCLE FIRST YEAR ENGLISH

# FIRE AND ICE



PAULINE KELLY • DEIRDRE MURPHY  
TOMÁS SEALE • MARY-ELAINE TYNAN





PK: For Ellie, who gave me the gift of reading.

DM: For my mother, whom I love dearly -  
thanks for everything.

TS: For my mother, who instilled within me a  
thirst for knowledge.

MET: For my parents, Richard and Margaret,  
and my husband, Jason, whose love and faith  
sustain me.

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The paper used in this book is made from the wood pulp of managed forests.  
For every tree felled, at least one tree is planted, thereby renewing natural resources.

# Contents



	Non-Literary Texts	Film and Audio	Poetry	Novel Extracts/Short Stories/Drama	Mind Your Language
<b>Collection 1 New Beginnings p. 1</b>	<b>Informal email/letter</b> pp. 10–11	<b>Short Film:</b> <i>Yu Ming is Anim Dom</i> (Daniel O'Hara, dir.) p. 23	'The New Boy' by John Walsh p. 5  'Whatspunctuation' by John Foster p. 18	<i>See if I Care</i> by Judi Curtin and Roisin Meaney p. 13	Verbs p. 7  Spelling (Look, Cover, Write, Check) p. 12  Capital Letters and Full Stops p. 16  The Proof-Reading Wheel p. 19  Nouns p. 20
OL1, OL2, R3, R10, R13, W4, W5, W11					
<b>Collection 2 Changes p. 27</b>	<b>Formal letter</b> p. 35  <b>Letter from Samuel Beckett</b> p. 37  <b>Autobiography extract:</b> <i>Richard Branson: The Autobiography</i> by Richard Branson p. 41	<b>Audio clip:</b> Radio documentary 'Clonehenge' (RTÉ Radio 1 – <i>Documentary on One</i> ) p. 46	'Suddenly Autumn' by Ulick O'Connor p. 29  'Blackberry-Picking' by Seamus Heaney p. 30		Spelling and Dictionary Work p. 44
OL1, OL5, OL6, R8, R13, W12					
<b>Collection 3 Mystery and Menace p. 50</b>	<b>Newspaper article:</b> 'Shark Menace!' p. 54  <b>News report:</b> 'Graveyard Ripped Apart In Storm' p. 56	<b>Video clip:</b> 'Great White Shark Attack', <i>Planet Earth</i> (BBC) p. 52  <b>Video clip:</b> 'Gale Force Winds Sweep Scotland' (BBC News) p. 57	'The Visitor' by Ian Serraillier p. 59	<i>The Thornthwaite Inheritance</i> by Gareth P. Jones p. 62/p. 66  <i>The Birds</i> by Daphne du Maurier p. 71	Vocabulary p. 55  Synonyms and Antonyms p. 55
OL4, OL5, OL7, R1, R6, R8, R10, W5, W9					
<b>Collection 4 Celebrations p. 75</b>	<b>Newspaper article:</b> 'When Katie's Arm Went Up We All Went Ballistic' by Brian Byrne p. 78  <b>Social Media:</b> Tweets p. 80  <b>Images:</b> Photos p. 82/p. 91  <b>Speech:</b> Chris O'Dowd on being made a Freeman of Roscommon p. 94		'Danitra's Family Reunion' by Nikki Grimes p. 88  'Blessing' by Imtiaz Dharker p. 92	<i>Happy Birthday Squirt!</i> p. 84	Onomatopoeia p. 93  Question Marks and Exclamation Marks p. 98
OL2, OL5, OL10, OL11, R3, R6, R8, W1, W4, W11					





	Non-Literary Texts	Film and Audio	Poetry	Novel Extracts/Short Stories/Drama	Mind Your Language
<b>Collection 5 Magic Moments p. 103</b>  OL2, OL4, OL5, OL6, OL8, R8, R13, W5, W9	<b>An Image:</b> Photograph p. 107  <b>Newspaper article:</b> 'Lewandowski Triumphs!' p. 110	<b>Video clip:</b> 'A New Planet' (NASA) p. 106  <b>Audio clip:</b> 'James Alexander Gordon reads the football results' (BBC) p. 109	'You Tell Me' by Michael Rosen p. 109  'Jabberwocky' by Lewis Carroll p. 122  'f for fox' by Carol Ann Duffy p. 126	'Dinner at the Owl Club' from <i>The Glass Castle</i> by Jeannette Walls p. 112  'The Scientific Experiment' from <i>The            Glass Castle</i> by Jeannette Walls p. 118	Mnemonics p. 106  Homophones p. 110  Verbs, Adjectives and Dialogue p. 115  Antonyms p. 119
<b>Collection 6 Passions and Pastimes p. 131</b>  OL5, OL11, R1, R3 R6, R8, W3, W6, W11	<b>Advertising and            Logos p. 141</b>  <b>Advertisement:</b> AIB/ GAA All Ireland Club Championships p. 142	<b>Video clip:</b> 'Black: My Journey to Yo-Yo Mastery' (TED Talk) p. 152  <b>Short film:</b> <i>Rockmount</i> (Dave Tynan, dir.) p. 154	'Roses are Red' p. 134  'She — is like a bubble' by Elaine George p. 135  'Going Steady' by Ian Serraillier p. 136  'A Crow and a Scarecrow' by Carol Ann Duffy p. 137	<i>Paul the Conqueror</i> p. 145  <i>Romeo and Juliet</i> by William Shakespeare p. 156	
<b>Collection 7 Fables, Fairy Tales and Folklore p. 163</b>  OL5, OL7, R9, R13, W3, W5	<b>Persuasive writing:</b> 'The Importance of Fairy Tales' p. 172	<b>Audio clip:</b> 'Lumps of Coal' (RTÉ Radio 1) p. 166  <b>Cartoon:</b> 'Mary's Retelling of the Story of John the Baptist' from <i>Give Up Yer Aul Sins</i> (Cathal Gaffney dir.) p. 190		'The White Wolfhound', retold by Eithne Massey p. 168  'The Hitch-hiker' by Roald Dahl p. 175  'Mary's Retelling of the Story of John the Baptist' from <i>Give Up            Yer Aul Sins</i> p. 190	Synonyms and Antonyms p. 171  Dialogue p. 187
<b>Collection 8 Parents and Children p. 194</b>  OL1, OL2, OL5, OL11, R1, R3, R5, R6, W6	<b>Letter:</b> A child's letter p. 200	<b>Film clip:</b> <i>Life is            Beautiful</i> (Roberto Benigni, dir.) p. 202	Students are asked to find, remember or write a poem on this theme.	<i>Blood Brothers</i> by Willy Russell p. 204  'I Was On Fire' from <i>The Glass Castle</i> by Jeannette Walls p. 207  'Charles' by Shirley Jackson p. 211	
<b>Collection 9 Places p. 218</b>  OL2, OL5, OL7, R3, R8, W3, W4	<b>Article:</b> 'Advertising is Everywhere!' p. 220  <b>Print advertisement:</b> 'South Africa — Inspiring New Ways' p. 221  <b>Print advertisement:</b> 'The Lions Have Arrived' p. 225  <b>Article:</b> 'The Northern Lights — An Awe-Inspir- ing Spectacle' p. 227  <b>Song lyrics:</b> 'Folsom Prison Blues' by Johnny Cash p. 245	<b>Song:</b> 'Folsom Prison Blues' by Johnny Cash	'Composed upon West- minster Bridge, September 3, 1802' by William Wordsworth p. 233  'The Mewlips' by J. R. R. Tolkien p. 236	'The Fun They Had' by Isaac Asimov p. 230  <i>Private Peaceful</i> stage adaptation by Simon Reade p. 239	Apostrophes p. 242





# Introduction

*Fire and Ice 1* is a first-year textbook designed to meet all the requirements of the new **Junior Cycle English Specification**. There are thirty-nine learning outcomes in the Specification across the three strands: **Oral Language (OL), Reading (R), and Writing (W)**. A subset of twenty-two learning outcomes for First Year has been highlighted to take account of and to provide for continuity with learning in primary education.

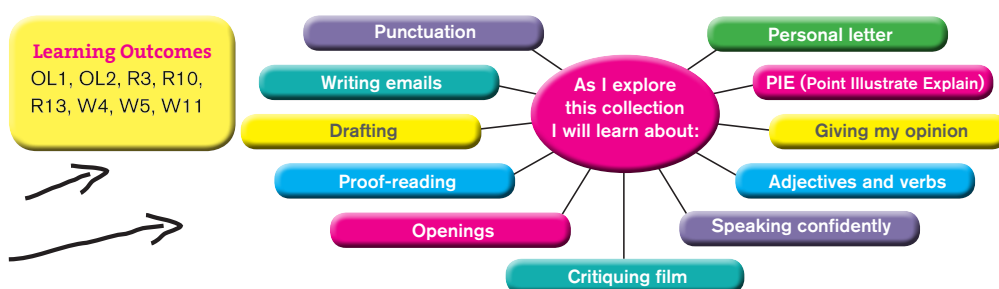
In line with the Specification, *Fire and Ice, Books 1 and 2* ensure that over the three years of Junior Cycle, students have a wide and varied experience of texts that **stimulate, engage, inspire and challenge**. Each chapter, or 'collection', is **based around a theme**: a variety of texts is given for each theme, allowing for a contextual approach to teaching and learning.

Engagement with texts is central to the development of language and literacy. The *Fire and Ice* series uses a wide variety of texts — **oral, aural, written, visual, digital, multi-modal** — in the lessons.

With the new emphasis on the development of oral language, the *Fire and Ice* series places a strong focus on **oral proficiency**, including the vital importance of learning through oral language.

## Using this Book

The **learning outcomes** are referenced for the teacher at the beginning of each collection. These have been translated into easy-to-follow **spidergrams** for the student. All twenty-two learning outcomes for first year are taught (several times) in the book.



### SHOW WHAT YOU KNOW

The skills you learn in this collection will enable you to **show what you know** in your final tasks at the end of this collection.

#### For my portfolio task

##### I will:

Write an informal letter/email to a new friend

#### For oral communication

##### I will:

Speak for one minute to introduce myself

Students are then shown the **summative written task and oral communication** that they are working towards in the collection. The learning in each collection has been carefully designed to scaffold the students toward these tasks to ensure the greatest chance of success.

### What I will learn:

*to use adjectives and verbs; to state and explain my opinion about my experience in a new school; to use the five senses to describe something*

Every lesson has a strong AfL focus, beginning with a student-friendly skills-based learning intention, **'What I will learn'** to involve the learner in the whole process of learning and assessment.

### SUCCESS CRITERIA

#### I must

- Write a draft of what I'm going to say, using paragraphs (around four), with one main point per paragraph
- Consider my audience — make it interesting but not too serious
- Include basic information about myself (name, age, family and hobbies)
- Describe myself (my personality)
- Practise reading it aloud and ensure it lasts for around one minute

#### I should

- Tell them a little-known fact about myself
- Tell them about my dreams or hopes for the future
- Include some powerful verbs and interesting adjectives
- Use the speaking tips from p. 2

#### I could

- Tell them an anecdote (true story) about myself to give them an insight into my personality
- Use humour
- Tell them what other people would say about me

## SHOW WHAT YOU KNOW

Each collection culminates in **written tasks and oral communication** that prepares the student for assessment.

These activities are scaffolded with clear **success criteria** to prompt the student to fully address the task and to encourage self- and peer-assessment and assist students in their reflection notes.



Throughout the book you will see various easy-to-follow symbols:



Other features to help the student in Fire and Ice 1:



### Prepare

This section precedes texts, using AfL strategies to encourage students to explore their prior knowledge and to predict before they read/listen/watch.



### Mind Your Language

These sections concentrate on the nuts and bolts of language – grammar, punctuation, spelling, etc.



### Remember

Something the student has come across before in the book that will help here.



### PIE

The **PIE** symbol appears wherever this strategy will help the student to answer a question, prompting them to fully develop their points by illustrating and explaining them.



### The 5Ws

Reminds the student to ask 'who', 'what', 'where', 'when' and 'why' when reading an article or watching a news clip.



### Research Zone

Students are prompted to go beyond the textbook to research a topic or theme.

Additional ideas for teachers:



### Audio Available

When the aural symbol appears without the word 'Listen', it indicates that the poem or piece of prose is available to listen to in the ebook (and on [www.gillexplore.ie](http://www.gillexplore.ie) for teachers), though it's not integral to a lesson.



### Groupwork/Pairwork

These symbols appear within any of the other sections as a methodology within them.





### Think Pair Share

This activity encourages higher-order thinking that involves students thinking individually, then pairing with a partner, then sharing ideas with the wider group.



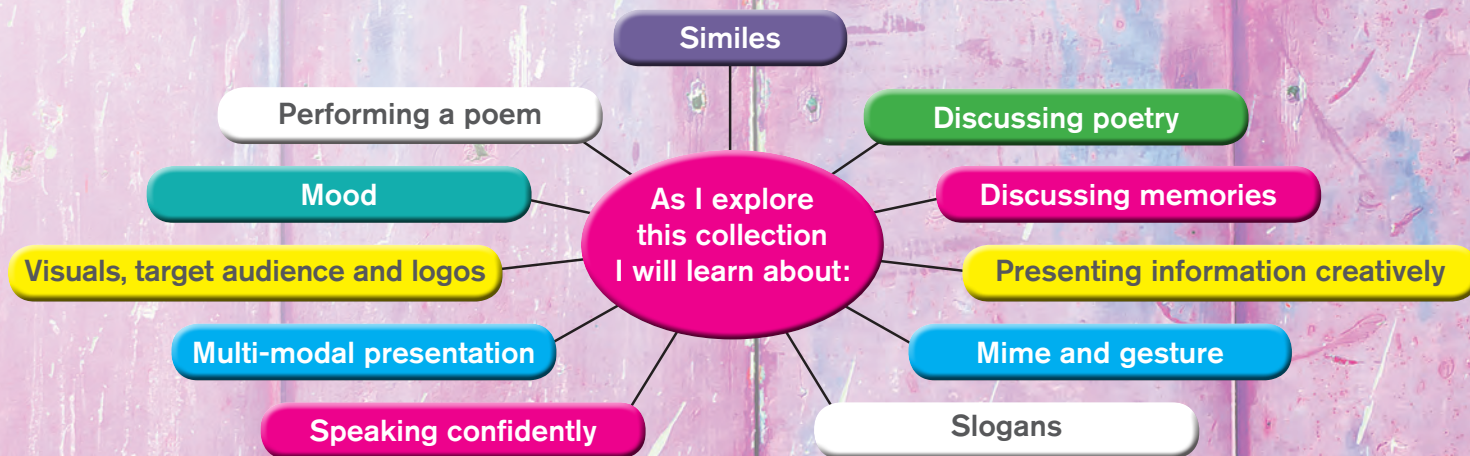
### Worksheet

This symbol appears where there is a suitable (photocopiable) worksheet for the lesson.

**Note on film/video:** Wherever possible, film/video has been embedded within the ebook for offline use. This is indicated by the  and  icons. Where permission was unavailable, or where there is audio/digital material that will be of further interest to students, we have directed you to a source on **YouTube**. Students will need to be online to play YouTube clips. A full listing of all YouTube clips and links is available on [GillExplore.ie](http://GillExplore.ie).



# Passions and Pastimes



## SHOW WHAT YOU KNOW

The skills you learn in this collection will enable you to **show what you know** in your final tasks at the end of this collection.

### For my portfolio task I will:

Create a presentation on a poem

### For oral communication I will:

Give a dramatic performance of a poem

### Learning Outcomes

OL5, OL11, R1, R3, R6, R8, W3, W6, W11



# Exploring the Theme – Passions and Pastimes

KWL



What I know	What I want to know	What I have learned

**STEP 1** Using the heading 'What I know', brainstorm the title of this collection, 'Passions and Pastimes' and what it means to you, e.g. 'sport, enjoyment, clubs, friends'.

**STEP 2** When you have finished, swap your brainstorm with your partner and read one another's. Write two questions under the heading 'What I want to know'. This can be anything – there are no wrong answers, e.g. 'Why is sport so popular?' or 'What is the most played instrument?'

**STEP 3** Now read the following quotes and fun facts about the passions and pastimes of some famous people. Think about how these quotes and facts might have informed or changed your understanding of this collection's theme, 'Passions and Pastimes'. Write down any new thoughts or ideas that you have under the heading 'What I have learned', e.g. 'You need enthusiasm to participate in a pastime'.



'My mission in life is not merely to survive, but to thrive, and to do so with some passion, some compassion, some humour, and some style.'

Maya Angelou



'Red is such an interesting colour to correlate with emotion, because it's on both ends of the spectrum. On one end you have happiness, falling in love, infatuation with someone, passion, all that. On the other end you've got obsession, jealousy, danger, fear, anger and frustration.'

Taylor Swift





'Passion is energy. Feel the power that comes from focusing on what excites you.'  
Oprah Winfrey



'There is no passion to be found playing small - in settling for a life that is less than the one you are capable of living.'  
Nelson Mandela



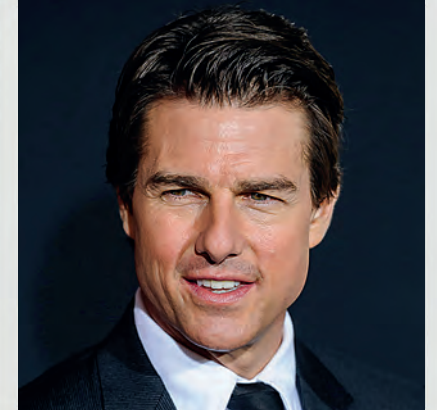
'Winning isn't everything, it's the only thing.'  
Vince Lombard  
(American football coach)



Mila Kunis's hobby is playing World of Warcraft.



Albert Einstein played the violin and the piano all his life.



Tom Cruise loves to fence in his spare time.

## Love Poems

### What I will learn:

*to read a poem aloud with meaning and give my opinion about a poem*

People often speak of some of their pastimes being their 'passion'. But another interpretation of passion is the strong emotion of love. Valentine's Day is celebrated every February 14th, and it's a big event for many, with cards being exchanged and flowers delivered.

## FUN FACT

Valentine's Day is named after St Valentine, a priest who, it is said, performed secret marriage ceremonies for soldiers and their sweethearts in Ancient Rome. They had to be in secret because soldiers were not allowed to be married, as the emperor of the time, Claudius II, believed single men made better soldiers. Valentine's Day was declared a holiday by King Henry VII in 1537.



Make a list of gifts you associate with Valentine's Day. When you have finished, choose one that you would like to receive from a secret admirer and explain your reasons for this choice.

Imagine you are sending a card to that lucky someone: come up with the short message you would write inside it.



The first poem you will read is probably one of the world's most famous love poems. It still appears in greeting cards today.



## Roses are Red

Roses are red  
Violets are blue  
Carnations are sweet  
And so are you.

And so are they  
That send you this  
And when we meet  
We'll have a kiss.



1. These words first appeared in a book called *The Faerie Queene*, written by Edmund Spenser in 1590. How many years ago was this? What century was this in?
2. Many people have written different versions of the first stanza of this poem. Come up with your own version, starting 'Roses are red, violets are blue ...'
3. Do you think this is a convincing love poem? Why/why not?







This next poem by Elaine George is called a 'shape poem'. The poet has written it with its shape, or 'form', in mind, and intends for it to be printed as such in books or magazines or wherever it might appear.



## She – is like a bubble by Elaine George

she  
is like a bubble  
a gentle floating kiss  
blown from an angel's lips  
made from melting rainbows  
beads of heaven's morning mist  
a floating ball of colour schemes  
and constant changing themes  
bursting into a twinkling down  
scattering her joy all around  
oh how I love the magic  
of her sound



Each person in the class must say one thing they notice about the poem. Begin with 'I noticed that ...' Also mention one thing you liked and one thing you disliked about the poem.



Create your own shape poem. It must be about a passion or pastime of yours.





1. Based on your reading of the poem, what do you think the topic/object of the poem is? Remember to look at the shape of the poem to help you.
2. The poet cares a lot about the person she is writing about. What positive words does she use to show these feelings?
3. In the first two lines, the poet uses a simile to compare the person they are writing about to an object. Find the simile and explain why she uses it, making reference to the rest of the poem.



### Simile n.

*Definition:* a figure of speech that compares two things or persons that are not similar. You'll recognise a simile by use of the words 'like', 'as' or 'than', e.g. 'My sister sings like an angel'; 'That film was as boring as watching paint dry'.



This poem by Ian Serraillier (you might remember him from Collection 3) is very short but its message is simple. The speaker in a poem is not always the poet. Who do you think the speaker in this poem is?



## Going Steady

by Ian Serraillier

Valentine, O, Valentine,  
I'll be your love and you'll be mine.  
We'll care for each other, rain or fine,  
and in 90 years we'll be 99.





1. The speaker makes two promises in this poem. What are they?
2. Make a list of the words that rhyme in the poem.
3. What age is the speaker in the poem?
4. Why do you think the poet decided to write from the perspective of this speaker?



The next poem you will read is about an unlikely love story. It shows that love can overcome difficult challenges.



## A Crow and a Scarecrow

by Carol Ann Duffy

A crow and a scarecrow fell in love  
out in the fields.  
The scarecrow's heart was a stuffed leather glove  
but his love was real.  
The crow perched on the stick of a wrist  
and opened her beak:  
Scarecrow, I love you madly, deeply.  
Speak.



Crow, rasped the Scarecrow, hear these words  
from my straw throat.  
I love you too  
from my boot to my hat  
by way of my old tweed coat.  
Croak.

The crow crowed back,  
Scarecrow, let me take you away  
to live in a tall tree.  
I'll be a true crow wife to you  
if you'll marry me.



The Scarecrow considered.  
Crow, tell me how  
a groom with a broomstick spine  
can take a bride.  
I know you believe in the love  
in these button eyes  
but I'm straw inside  
and straw can't fly.

The crow pecked at his heart  
with her beak  
then flapped away,  
and back and forth she flew to him  
all day, all day,  
until she pulled one last straw  
from his tattered vest  
and soared across the sun with it  
to her new nest.

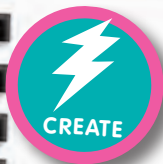
And there she slept, high in her tree,  
winged, in a bed of love.  
Night fell.  
The slow moon rose  
over a meadow,  
a heap of clothes,  
two boots,  
an empty glove.







1. Is it strange that a crow and a scarecrow should fall in love?
2. Describe how the crow and the scarecrow manage to stay together.
3. Draw your favourite image from the poem.



Now choose your favourite poem from this collection so far. Remembering to use **PIE**, write a paragraph (10–11 lines) giving your opinion about the strengths of the poem. You will find some helpful phrases for stating your opinion on the next page. Some of the things you might like are:

- The name of the poem
- Its rhyme – when two words sound the same
- Its rhythm – the beat of the poem when you speak it
- Its musicality – how the poem sounds like a song when you speak it
- Its language – interesting choice of words (verbs, nouns, adjectives). Are the words simple or difficult? Did this affect your enjoyment of the poem? Is the language informal (casual) or formal (proper)?
- Its themes – what are the main ideas of the poem? Did you enjoy them or agree with them?
- Its images – what kind of pictures does the poet use? Did one or two stand out for you? Why did you enjoy them?
- Its alliteration – are there clever examples of alliteration? Why do you think the poet used it at that particular point?
- Its onomatopoeic words – are there any in the poem? Do they add humour or add to the sound imagery of the poem?

REMEMBER

Alliteration, p. 126  
Onomatopoeia, p. 93



### in Action

The poem I like best is the shape poem, 'She – is like a bubble' by Elaine George. This poem is very clever because the shape of the poem reflects the object – a bubble – from the first line. The poet also uses a simile to compare the girl to this delicate object: 'she is like a bubble'. A bubble is a noun, a thing, and normally people are not compared to such unusual objects. Bubbles are light, clear and fragile; they are so light that when a person blows a bubble, they float up to the sky or they pop! I think the poet is trying to say that this person is special like the delicate bubble. Both the object and the person give the poet joy.

Here are some useful phrases you might consider when stating your opinions:

I think/I don't think

Because

I like/don't like

I agree/disagree

I have mixed feelings

I strongly agree/disagree

I strongly/firmly believe

In my opinion

While I am in favour of ... I am against ...

On the one hand/on the other hand

To begin with

Furthermore

In fact

In the first instance/in the second instance

For example

However/although

To back up my point

Unlike/like

Finally

Therefore

## TOP TIP

Even if you are only writing a paragraph, you should briefly plan what you are going to include before you start writing it.

## Peer Assessment

Read your partner's work and then write down two things you think he/she did well and one thing he/she could improve on.



- \* Pick a verse from the poem you enjoyed the most and draw a series of pictures illustrating it.
- \* Learn and practise a reading of the verse. Then perform your verse, showing the relevant images as you go. Your challenge is to present your verse as if it were a live animation film.



# Advertising and Logos

## What I will learn:

*to explain and give examples of mood, visuals and target audience; to explain and give examples of logos; to present information creatively*

Most people have a particular hobby or pastime that they enjoy, and while we all might enjoy different types of pastimes, usually they have one outcome in common: they leave us in a particular mood. Can you think of a particular event or occasion when you were in a joyful, excited or disappointed mood? Was it at a match, a concert or just watching a film?



Discuss your favourite pastimes or hobbies with your partner. Then list companies associated with your hobbies; e.g. Hobby: soccer, Company: Nike

## Mood n.

*Definition:* a particular feeling at a particular point in time  
*Synonyms:* feeling, frame of mind, emotion

## Advertising and Images

Advertising carefully chooses specific visuals to target our feelings. Companies spend vast amounts of money to create certain visuals for their target audience. The following visuals are unique images which aim to persuade specific groups of people to buy their products.

## Visuals n.

*Definition:* pictures or images that are used in different genres such as advertising



## Target audience n.

*Definition:* a group of people to which a product, service or advertisement is aimed





1. Looking at those three advertisements, what pastime would you associate with each one?
2. These advertisements appeal to particular moods which we experience while participating in our hobbies. For each picture, pick the word that best describes the mood the advertisements are trying to create. Explain your answer.

**Advertisement 1**

- a. bored                      b. interested                      c. fascinated                      d. curious

**Advertisement 2**

- a. fun                      b. embarrassed                      c. moody                      d. determined

**Advertisement 3**

- a. curious                      b. bored                      c. child-like                      d. scared



1. Pick one of your favourite pastimes and think of a creative way to advertise it. You will need to make up the name of a company to appear in your advertisement. You can create a visual (picture/photograph/illustration) to help you. You should be able to explain the idea of your advertisement to your teacher.

2. Now examine the list of products below and say who the target audience is for each one:

- |                  |                           |                   |
|------------------|---------------------------|-------------------|
| * Washing powder | * Cheese strings          | * Bicycle         |
| * Lipstick       | * Four-wheeled drive jeep | * Football jersey |
| * TV             | * Tablet                  | * Dentures        |
| * Milk           | * Diamond earrings        | * Aftershave      |



## AIB/GAA All-Ireland Club Championships Advertisement

Team sports require both a personal and team passion, and they are a perfect example of a pastime pursued for enjoyment which quickly becomes a passionate quest for success. The next advertisement you will study is a TV advertisement for the GAA All-Ireland Club Championships. The GAA is a central part of Irish culture, and Gaelic football and hurling are the biggest spectator sports in the country.

This advertisement was produced by AIB Bank (sponsors of the championships) and it examines this quest for success.

### Sponsor n.

*Definition:* a person or organisation that pays for or contributes to the costs involved in staging a sporting or artistic event in return for advertising space

*Synonyms:* backer, benefactor, promoter, patron





## FUN FACT

The Gaelic Athletic Association was founded in 1884 by Michael Cusack. It was established to bring rules and regulation to the Gaelic sports so they could compete with the growing popularity of English games in the late-nineteenth century. Over time, the GAA became hugely successful in its aims. Today it boasts 2,300 clubs in Ireland, over 100 clubs in New York alone, sixty-four in Australia and twenty-two in Asia.



1. Only one person speaks during this advertisement. How would you describe the tone he speaks in?

2. List the sound effects you hear during the advertisement.



3. Write down two pieces of evidence to suggest that the supporters shown in the advertisement are passionate about their teams.

4. The slogan for this advertisement is #TheToughest. Do you know why it has the # sign in front of it?

5. Based on the advertisement, can you give two reasons why the producers felt this was a good slogan?

6. In your opinion, was this a convincing advertisement?



### Slogan n.

*Definition:* a short, memorable phrase used in advertising  
*Synonyms:* catchline, jingle

## Logos

Logos are very important to company and product branding. For example, no matter where you are in the world, you instantly recognise the logo for McDonald's.

### Logos n.

*Definition:* A company's emblem or symbol  
*Synonyms:* brand, label







1. Can you think of five famous logos (apart from the examples on the left)?
2. Now looking at the logos on the left, can you figure out what companies they belong to and what pastimes they are associated with? (We've deleted the product name to see if you can recognise the company by the logo alone!)

You are on work experience with an advertising company. They have four large corporations who want your company to create a name and logo for their products. You have been asked to think up a name and design a logo for one of these companies. The companies are selling:

- Dog food
- Milk
- Teenager's clothes
- Chocolate

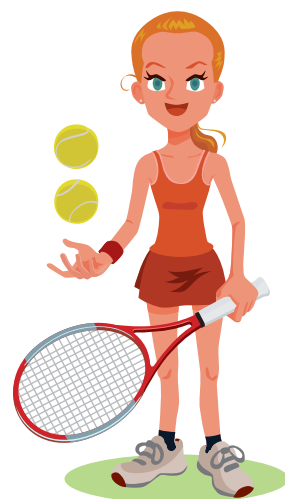
Pick the product you wish to design for. Keep very clearly in mind what the company sells, and consider carefully the arrangement of text and use of colours and pictures, which are all very important in your design.

## A Short Story

### What I will learn:

*to speak about personal feelings and memories*

Advertising influences people to buy particular products, or to think a certain way about a product or organisation. However, family and friends are two of the most influential factors in our decision-making. If your mother was a tennis player, there is a high possibility you might become one too. If your best friend loves a certain celebrity, you might be persuaded to follow him or her also.







Do you think a teenager's peers are the most influential group in their life? Give reasons for your answer.

## Peer n.

*Definition:* a member of one's age group or social group

*Synonym:* co-equal



In this short story, the main character is influenced by his friends to take up a particular hobby. He soon develops a passion for it, but finds himself having to negotiate the trials and perils of being a champion.



Do you notice anything about the title of this story? Explain what the author of this short story has done and why.

# Paul the Conkerer

Undefeated and indestructible, that autumn Paul was the one to beat. He was the yard kingpin. Every time the lunch bell tolled, Paul walked with an ever-increasing swagger to the ball alleys where his challengers jostled and elbowed each other, desperate to take him on. Yet he knew the order and knew the ones he wanted to beat. Paul had a 32-er. No one in his year had ever owned a 32-er. He smiled as he approached the crowd. 'So lads, which one of you losers am I going to beat today?'

Paul had been playing conkers since he was six but was never lucky with them. He had started because everyone on the road was playing, but as time passed a lot of the lads got bored with it. They'd rather belt the sliotar off the wall than play conkers. However, not long after starting in secondary school he noticed local bruiser, Johnny Kelly, playing conkers with some lads from a neighbouring village. He asked if he could have a go, but Kelly and his mates laughed at him. 'You're rubbish at football and you'll be rubbish at this. Don't be wasting our time, four-eyes.'

Paul's champion conker was a beauty. Every year he combed the orchard behind his house in an effort to find a champion but the best he had ever mustered was a 5-er. A pretty miserable level of performance, considering there were at least twenty die-hard conker players in his year. There was no special formula for finding a great conker, just blind luck, and it was blind luck that had led Paul to stumble across the 32-er. Mid-search his father had bellowed from the top of the hill, 'Stop acting the eejit down there and give me a hand with the feeding.' Paul was afraid of his father, a man with purpose and authority. In his haste to get to him as quickly as possible, Paul had stumbled over a root. He sprawled forward with his hands outstretched in a desperate attempt to avoid nettles and stones, grimacing as he crashed into the dirt.

In the competition, a victorious conker adds all the victories of its defeated opponent to its own score. If your conker has three victories (3-er) and defeats a conker with five victories (5-er) it becomes a 9-er (3-er + 5-er + the latest match = 9-er).





There he had seen it, unearthed like some miracle before his eyes, nestled beneath the moss-covered roots of the largest horse chestnut tree in the orchard. The outer skin was just breaking and revealing the tough, brown interior. He knew that for some reason this was special. Slipping it into his pocket, he jogged down the hill to join his father and proceeded to carry out the farm jobs with unusual energy. He was excited by his find but he wasn't sure why. It would surely be just another failure in a long line of failures.

'Playing conkers is more technical than people give it credit for. It is 40 per cent preparation, 50 per cent skill and 10 per cent luck,' remarked his father while they were both forking in silage to the cattle. It was one of his rare comments on the subject, or any subject for that matter. Paul was bolstered by his father's interest, so once the farm work was complete, he set about ensuring that the 40 per cent was in place before next year. The shed where he practised was bitterly cold, but nothing could break his concentration. Carefully he removed the prickly green exterior to reveal the velvety sheen inside. Using his grandfather's old manual drill and a tiny bit, he secured the conker in the vice and drilled a hole through the centre of it. He had split dozens of conkers in the past doing this, and was petrified that this one would suffer that fate. But he managed it, and threading the blackened string through the hole he then secured it with a solid knot. Once it was wrapped up in an oily cloth and stowed away at the back of an old wardrobe to harden, he drilled one more conker for the next day's game.

That second conker lasted three cracks of Ciaran Donoghue's 12-er, but he knew that he was playing the long game, biding his time until the following year when he would unleash his secret weapon.

One year on, the ball alleys loomed over Paul and the intensity of the gathering crowd was bearing down on him. Johnny Kelly eyeballed him, but this was not about



physical strength. Kelly would realise that he might be able to push him around at football training, but that in this game Paul had the upper hand. It was obvious from the dull complexion of Kelly's conker that he had cooked it overnight. This was frowned upon as bad sportsmanship, but no one was going to challenge Kelly on this. Finally the time came for Paul to challenge Kelly in the contest. Kelly's shoddy conker lasted two cracks of Paul's champion, and he stormed away, furious that he had been beaten by the weakling four-eyes he so despised. Kelly scowled as Paul shouted after him, 'Better luck next time, Kelly'. Later that day, Ciaran Donoghue invited Paul to play football, but he told him he had better things to do. After all, he was now the King of the Conkers.

**\* STOP AND THINK \***

What do you think is going to happen next? *Now read on ...*

That evening as usual, Tom Byrne's bus dropped Paul at the local GAA club. It was about a half-mile walk to his house from there. Paul was baffled as to how Johnny Kelly managed it, but as he rounded the corner half-way up his road, there was Kelly, waiting for him. From the moment Paul laid eyes on him, he knew the deal. Outrunning him was unrealistic, so Paul walked towards him.

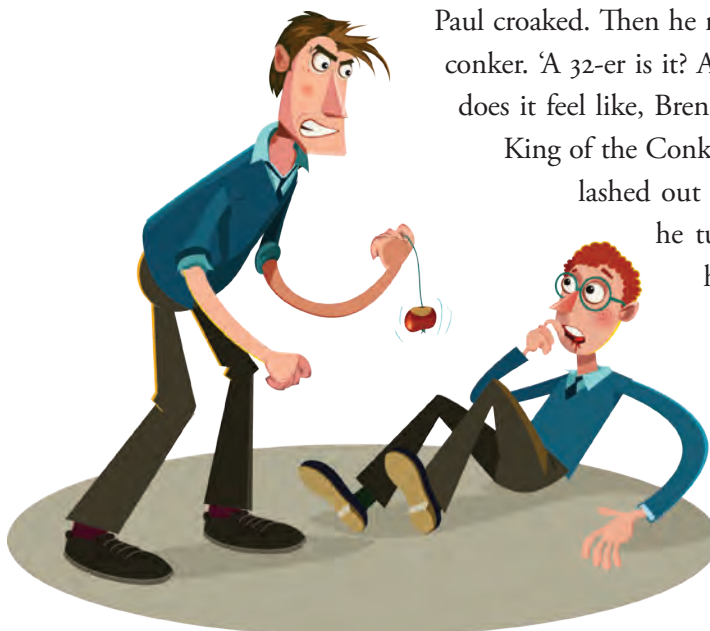
'You seem to think winning a few conker matches makes you important. You made a fool outta me today, Brennan, and no one makes a fool outta me,' he snarled. 'I beat you fair and square. Why can't you take your beating,' Paul retorted, shocked at his bravery. 'What did ya say, ya little maggot?' Kelly spat back. Paul was bolder now, foolishly showing courage because he was the conker champion. 'Why can't you take your beating?' he repeated forcefully. *Bang!* Paul's head took the powerful blow from Kelly and he could immediately taste the blood. Kelly then pushed him hard in the chest, knocking him off balance. Paul had no defence as Johnny jumped on him. But he wasn't punching him. He was scrambling around Paul's pockets. 'What are you doing?'

Paul croaked. Then he realised that Kelly was after the conker. 'A 32-er is it? A 32-er?' Then he had it! 'What does it feel like, Brennan? Does it hurt? Who is the King of the Conkers now?' Kelly bellowed, as he

lashed out at Paul with the conker. Then he turned to the wall, and started hammering it off it, cursing and swearing all the while.

Paul picked himself up and started shuffling away.

Kelly had forgotten about him but Paul waited just long enough to know it





took a lot of cracks – at least twenty – to finally break the champion conker.

Paul couldn't hide his swollen and bloody lip from his parents. He was refusing to say a word and his mother was in a terrible frenzy in the kitchen. 'Who did it? Why did they do it? I'm ringing the school!' His father sat motionless in the corner. 'Anne, can you boil the kettle, please?' he said calmly. Now Paul wasn't sure what had him in more discomfort: the pain from the punch or his father's calmness about it. His mother was still fussing over him while his father continued to muse in the corner, tapping his fingers on the arm of the chair. When his mother went rooting in the back kitchen for cotton wool and Dettol, Paul's father finally spoke again. 'What happened?'

'Johnny Kelly attacked me because I'm the King of the Conkers. He stole my champion conker and broke it off the wall.' The pain from his mouth and the intensity of his father's stare were starting to get too much for Paul, and tears began to sting his eyes. 'He's just jealous because I beat him today even though he tried to cheat. Sore loser, that's all he is. I'm the best'.

Paul's father was silent for a moment. Then he spoke. 'I had a 212-er, son. I was the envy of the parish. I defeated all challengers for six Octobers running until I retired it, undefeated. My biggest rival was Seanie Kelly, Johnny's father. Our match was usually to decide the champion and he never once beat me in six years. We never came to blows over it though. He was often frustrated, but we respected the game. If he knew what his son did to you today, he'd be very disappointed. Conkers is a great game. But if I'm not mistaken, you started to believe you were some kind of a big man, prancing around like the mayor of the town. I was chatting with your teacher, Mr Byrne, in town on Saturday. He was worried that something like this might happen if you continued to rub your success in the lads' faces. If Johnny is anything like his father, I don't think he would tolerate anyone that thought they were better than everyone else. Now there's no excuse for him attacking you over it, but you need to clear the air with Johnny. I'll talk to Seanie about it.'

With that, he stood up and left the room, but returned shortly with a small black box in his hands. Unlocking it, he handed it to Paul. 'Play with this tomorrow but play like a man. Forget these airs and graces. You won't lose, but when October is over you are going to hand me this back and start again. Johnny Kelly won't be able to say anything because he'd have to admit he took your conker and broke it.'

Paul didn't know what to say. They spoke for a few more minutes, and Paul realised his father must have given his mother some sort of signal to leave because she hadn't reappeared. He now spoke openly about the process of preparation and the skill involved, and Paul wondered why his father had never told him all his secrets before. So he asked him. 'Paul, the fun of something like this is in the discovery of it. If I gave away all the secrets, you would have missed out on all the fun. Now I never thought you'd catch a beating over it, but I've seen the time you have spent searching, discovering, preparing and playing. Would you have enjoyed me telling you how to do that as well?' With that he went





to the hall and picked up the phone. Paul wasn't quite sure what had just happened, but he knew that it was important.

The next day Johnny Kelly even managed a mumbled apology, and he couldn't help but grin when Paul mumbled an apology back. 'So, do you think you might want a game tomorrow?' asked Kelly. 'Yeah okay, I think I might have found another champion but I'd have to test it against the best first'. 'Damn right,' smiled Kelly as he pulled out a fresh conker. 'Maybe he's learning,' thought Paul. Maybe they both were.

## FUN FACT

The World Conker Championship takes place each year in Northamptonshire, England.



EXPLORE

**1.** Find the words in the story that match these definitions.

*Contestant, competitor*

*Nickname for someone who wears glasses*

*Area where you would find fruit trees*

*Blueprint, instructions you follow*

*Fall, trip, stagger*

*A vision, wonder*

*Strong, hard*

*Supported, strengthened*

*Angrily, resentfully, severely*

*Destiny, future*

*Boring, darkened*

*Young insect*

ch \_ l \_ \_ \_ \_ r

f \_ \_ r-e \_ \_ s

or \_ \_ \_ \_ d

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W6.3

**2.** For a trickier challenge, find the words in the story that match these definitions.

*Everlasting, durable*

in \_\_\_\_\_e

*Knocked against others deliberately*

j \_\_\_\_\_

*Gathered up, managed*

m \_\_\_\_\_ d

*Shouted loudly*

b \_ l \_\_\_\_\_

*Fell with outstretched arms*

sp \_\_\_\_\_

*Sheltered, put in a comfortable position*

ne \_\_\_\_\_ d

*Clamp, an object which holds something in place*

v \_ \_ e

*Stood above in a threatening way*

l \_ \_ \_ d

*Colour or quality of the skin*

co \_\_\_\_\_ n

*Confused, puzzled*

b \_ \_ \_ \_ d

*A state of uncontrolled emotion*

fr \_ \_ \_ \_

*To think something over*

m \_ \_ \_



CREATE



W6.4

## Storyboard n.

**Definition:** a sequence of drawings/pictures that show the layout of a story



LISTEN

Listen to Katy's story and Cian's story about how they got involved in their passions. After you have listened, speak about a time when you became involved in a pastime.

What is a memoir,  
p. 111.

REMEMBER



1 MIN

Have you been influenced by a family member or friend in following a passion or pastime? Take one minute to think about a time when you began to take an interest in a particular sport, hobby, singer, instrument, and who or what might have influenced your decision, and then discuss it with your classmate.



CREATE

In the short story, 'Paul the Conquerer', Paul is influenced by his friends and later his father. Following on from your discussion with your classmate, write a mini-memoir about how a particular person influenced you to become involved in your pastime. It should be about two paragraphs long.





## Photo collage n.

Definition: a piece of art made from various clippings of newspapers, magazines, comics and other printed material generally relating to a specific theme, all assembled together

If you like, you can make a photo collage, with your memoir in the middle surrounded by pictures, words, newspaper clippings, ticket stubs, music sheets – it all depends on your particular pastime.

In your memoir, remember to include the following:

- Your **perspective**, using some personal pronouns; e.g. 'Seeing *my* favourite band's powerful performance live in Galway inspired *me* to take up the electric guitar'
- **Description**, to help recreate the scene for your reader, e.g. 'The *chalky texture* of the pastels almost discouraged me from finishing the picture, but I soon became used to them and now they are my favourite art material'
- **New vocabulary**, for example some new words you might have picked up from 'Paul the Conqueror'

## A Short Video

### What I will learn:

#### to speak confidently in front of an audience

So far you have examined popular pastimes that lots of people get great enjoyment from. But not everybody's pastime is a popular one.



Can you think of any unusual pastimes? Does anyone in your class have an unusual pastime? Do a survey and find out.



What do you think are the most popular pastimes in the world? In groups of three, create two lists. One list is of what your group believes are the most popular pastimes in the world. The second list is what you and your group believe to be the most unusual pastimes in the world. To help you make your list, remember that hobbies/pastimes can be divided into the following categories:



- Doing
- Making
- Collecting
- Learning



## Black: My Journey to Yo-Yo Mastery (TED Talk)

The video you will watch is about a young man from Japan, Tomonari 'Black' Ishiguro, and his favourite hobby, the yo-yo. It might not be on everyone's list of top ten pastimes, but the yo-yo is his passion and he has reached an incredible level of skill with it. In this talk, Ishiguro also speaks about a personal memory. Watch the video and then answer the questions.



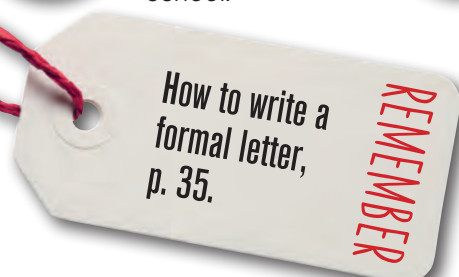
1. What did Black expect to happen after winning his first world yo-yo championship?
2. What major changes did he make to his performance after winning his first world yo-yo contest?
3. Why did Black decide to pursue this passion?
4. Do you think that the audience were impressed with Black's performance?



Write a letter to Black inviting him to perform at your school.



Yo-yo champion Black has accepted your invitation to visit your school and perform at assembly. You have been given the responsibility of introducing him to the students of the school. Write your introductory words. Then speak them to a partner.



### Oral Peer Assessment

Reflect on your partner's oral communication task and write down two things you think he/she did well and one thing he/she could improve on.

Check out these links for access to more personal stories:



[www.rte.ie/radio1/doconone/](http://www.rte.ie/radio1/doconone/)

[www.ted.com/talks](http://www.ted.com/talks)







When we talk casually with our friends and family, we often include personal stories, feelings and memories in our conversations. If you look out for it, you'll notice that people often tell stories from their own lives: 'Oh, that reminds me of when ...'; 'That happened to me once too. I was ...' Sometimes we might get to speak about these personal matters in a more formal way, like many of the speakers in the TED talks, or like people who appear in radio documentaries.

You will now write some notes and then prepare a short talk on a personal memory that would be suitable to present to a group of primary school students.

You may want to create a mind map to help you prepare your talk. Mind mapping, p. 120.

REMEMBER

Here are some suggestions on what you might like to share with them:

- Your first day in primary school
- A funny episode during class in secondary school
- When you met your best friend
- The first time you ever went to the cinema

## STORY TIPS

Use **anecdotes** (an event or episode from your life) to demonstrate your opinion on a topic. For example:

I remember a Friday night back in October when my piano exams were looming. I really wanted the top grade so I practised the same pieces every day, twice a day for two months. It was the day before the exam and I just felt like giving up. The enjoyment was crushed under the weight of my ambition. I did my exam, received the top grade, but then gave myself a break. In the week after, I made sure to play songs I loved just to remind myself of how much I actually enjoyed playing the piano.



Use **humour**, as this will make your audience enjoy your experiences too. For example:

Golf is my passion. It makes sense, as golfers are amazing and extremely good looking – it's a proven scientific fact. In fact, the year I started playing was the year this fact was formally established.



Use **description**, another useful tool in helping your audience understand your memories and feelings. For example:

I remember vividly bringing my new horse, Holly, home for the first time. When I led her out of the horse box, she stamped the ground, flaring her nostrils and taking in the new environment. Her bright chestnut coat shone in the sun, and her big brown eyes took in everything in the yard.



Can you add any more criteria?



# A Short Film

What I will learn:

to create a multi-modal presentation



## Multi-modal n.

Definition: the use of many different methods to present information, e.g. a webpage containing text, images and audio/visual recordings

### Question:

What do the following people have in common?



(You will find the answer at the bottom of this page)



Beyoncé (singer)



Emma Watson (actress)



Tiger Woods (golfer)



## Rockmount (Dave Tynan, dir.)

Like Ishiguro, our next character is strong-minded in his dreams to succeed as a footballer. Based on a real-life story, this short film, *Rockmount*, shows how ambition and enthusiasm begins at an early stage in life.



**Answer:** Apart from being famous for what they do, they were all driven to succeed at a young age. **Beyoncé** set up her first singing group with her friend, Kelly Rowland, when she was just nine. They entered a talent competition but didn't win. Her dad gave up his job to become their manager. **Emma Watson** wanted to be an actress since the age of six. She joined Stagecoach Theatre Arts and landed her first big acting job in *Harry Potter and the Philosopher's Stone*. **Tiger Woods** began playing golf at the age of two. He putted against the famous comedian Bob Hope on an American TV programme. At the age of eight he won the Junior World Gold Championships in his age category.





While you watch this film, jot down some notes about the following parts of the story:

- Opening
- Problem
- Climax
- Ending



Roy always wanted to be a footballer. What is your dream job? Create a multi-modal social media page (background, status updates, etc.) where you imagine your future self.



- What year is it?
- What age will you be in that year?
- Who will you be friends with?
- What type of events will you be attending?
- What type of issues will you be commenting on?

## Drama – Romeo and Juliet

### What I will learn:

*to practise my acting and performance skills; to use mime and gesture*

Determination, ambition and passion can definitely be positive elements in a person's life, as we saw with Roy from *Rockmount*. However, sometimes these characteristics spill over into negative feelings and behaviours. When passion erupts, it can often lead to conflict. Drama is a very powerful way to see these passions and frustrations play out.



Turn the word *hate* into *love* in three attempts, by changing one letter at a time and making a new word each time.

**Hate**

?

?

?

**Love**

(Hint: the second word is something you'd find on a calendar, the third word is a man's name, and the fourth word is a type of bird.)

What does the word **conflict** mean? Write a **dictionary** definition for this word.

Can you think of any news items you have heard recently that feature conflict? Who is involved? What are the problems that have occurred?

### TOP TIP

It is useful to do warm-up exercises before you play a part in a drama!



In this drama extract from *Romeo and Juliet* by William Shakespeare, conflict is translated not only by the words that Shakespeare has written but also by the way the actor performs them. This scene is set in Verona, Italy, in the fourteenth or fifteenth century. Two powerful families run the city but they hate and distrust each other. Even their servants fight with each other. In this opening scene, the servants of the house of Capulet meet servants from the house of Montague, and passions erupt.



## TOP TIP

Reading Shakespeare for the first time can be a challenging experience. It can sometimes seem like a jumble of strange words. It is very important to read the words aloud to get a feeling for them – it's not essential that you understand every word, rather you need to pick up the feeling from the words. This will give you a good indication of what's going on.

In groups of six, practise a performance of the drama. You might need to read this extract a few times to become comfortable with it. Remember, you must emphasise your words when the character's emotions are heightened or more measured and calm. (To make things a bit easier, included is a modern English translation of the piece.)

**Characters:** *House of Montague:* Abram, Balthasar, Benvolio

*House of Capulet:* Sampson, Gregory, Tybalt

**Setting:** The streets of Verona

**Props:** Swords

# Romeo and Juliet

by William Shakespeare

## ACT 1 SCENE 1

**Verona. A public place.**

### GREGORY

Tis well thou art not fish; if thou hadst, thou hadst been poor-John. Draw thy tool! Here comes two of the house of Montagues.

*[Enter two other Servingmen, ABRAM and BALTHASAR]*

### SAMPSON

My naked weapon is out. Quarrel! I will back thee.

### GREGORY

How! turn thy back and run?

## MODERN ENGLISH TRANSLATION

### GREGORY

It is good that you aren't a fish. If you had been a fish, you would have been a shrivelled salted hake. Draw your sword! Here comes two servants of the Montague family.

*[Entering are two servants, ABRAM and BALTHASAR]*

### SAMPSON

My sword is out of its sheath. Start the fight. I will back you up.

### GREGORY

How? By turning and running?



**SAMPSON**

Fear me not.

**GREGORY**

No, marry. I fear thee!

**SAMPSON**

Let us take the law of our sides; let them begin.

**GREGORY**

I will frown as I pass by, and let them take it as they list.

**SAMPSON**

Nay, as they dare. I will bite my thumb at them, which is a disgrace to them, if they bear it.

**ABRAM**

Do you bite your thumb at us, sir?

**SAMPSON**

I do bite my thumb, sir.

**ABRAM**

Do you bite your thumb at us, sir?

**SAMPSON**

*[Aside to GREGORY]* Is the law of our side if I say ay?

**GREGORY**

*[Aside to SAMPSON]* No.

**SAMPSON**

No, sir, I do not bite my thumb at you, sir, but I bite my thumb, sir.

**GREGORY**

Do you quarrel, sir?

**ABRAM**

Quarrel sir! No, sir.

**SAMPSON**

But if you do, sir, I am for you. I serve as good a man as you.

**SAMPSON**

Don't worry about me.

**GREGORY**

No, indeed. I fear you!

**SAMPSON**

Let's defend our side. Let them start the fight.

**GREGORY**

I will scowl at them as I go by and let them respond however they want.

**SAMPSON**

No, let them take it as they dare. I will bite my thumb as an insult to them.

**ABRAM**

Are you biting your thumb at us, sir?

**SAMPSON**

Yes, I am biting my thumb, sir.

**ABRAM**

Do you bite your thumb at us, sir?

**SAMPSON**

*[In private to GREGORY]* Is it legal if I say yes?

**GREGORY**

*[In private to SAMPSON]* No.

**SAMPSON**

No, sir, I am not biting my thumb at you, sir, but I am biting my thumb, sir.

**GREGORY**

Do you want a fight, sir?

**ABRAM**

A fight, sir? No, sir.

**SAMPSON**

But if you do want a fight, sir, I will attack you. I serve as worthy a master as you do.

**ABRAM**

No better.

**SAMPSON**

Well, sir.

*[Enter BENVOLIO]*

**GREGORY**

*[Aside to SAMPSON]* Say 'better'. Here comes one of my master's kinsmen.

**SAMPSON**

Yes, better, sir.

**ABRAM**

You lie.

**SAMPSON**

Draw, if you be men. Gregory, remember thy swashing blow.

*[They fight]*

**BENVOLIO**

Part, fools! Put up your swords. You know not what you do.

*[Enter TYBALT]*

**TYBALT**

What, art thou drawn among these heartless hinds?

Turn thee, Benvolio, look upon thy death.

**BENVOLIO**

I do but keep the peace. Put up thy sword,

Or manage it to part these men with me.

**TYBALT**

What, drawn, and talk of peace! I hate the word,

As I hate hell, all Montagues, and thee. Have at thee, coward!

*[They fight]*

**ABRAM**

Your master is no better than mine.

**SAMPSON**

I see, sir.

*[Enter BENVOLIO]*

**GREGORY**

*[Privately, to SAMPSON]* Say our master is better. Here comes a relative of the Capulets.

**SAMPSON**

Yes, my master is better, sir.

**ABRAM**

You are lying.

**SAMPSON**

Draw you swords, if you are real men. Gregory, remember your killer slice.

*[They fight]*

**BENVOLIO**

Stop, fools! Put up your swords. You don't know how dangerous this is.

*[Enter TYBALT]*

**TYBALT**

What is this? Are you attacking these weakling cowards?

Turn, Benvolio! Face your death.

**BENVOLIO**

I am trying to make peace. Put up your sword, or use it to help me stop this fight.

**TYBALT**

You aim your sword and talk about peace? I hate peace as I hate hell, the Montague family, and you. I challenge you, coward!

*[They fight]*





## True or False


Your teacher will call out the statements below one by one. Decide if the statement is true or false. Show the teacher your answer by holding up a **TRUE** or **FALSE** sign.

### Statements

- The author of this play is William Shakespeare
- *Romeo and Juliet* was written in 1999
- The play is set in the fourteenth century
- Sampson and Gregory are servants of the Capulet House
- Benvolio is a member of the Montague family
- Tybalt is a peacemaker



Now answer these questions in your copy.

1. What impression do you get of Tybalt? 
2. This play is about two groups that hate each other. If this play was set in today's world, can you think of two other groups that might find themselves in a similar situation?
3. What are the props used in the extract?



## Using Mime

Mime is extremely important for actors, particularly Shakespearean actors. In Shakespearean times, actors did not have access to good props or special effects. They had to be able to demonstrate emotions and actions clearly for the audience and use their whole body to tell the story. Mime also helps an actor to react and play for time if they forget their lines!

### Mime n.

*Definition:* suggesting action, character or emotion without using any words or sound, but by gesture, expression and movement alone

*Synonyms:* impersonate

1. Use mime to act out the following situations:

- Eating breakfast
- Packing a bag
- Sweeping the floor
- Baking a cake
- Making a sandwich
- Starting a car
- Using a laptop
- Playing basketball
- Cleaning a window
- Food shopping



2. Imagine you need to communicate an urgent message to a complete stranger. Your only way of communicating is through gesture and facial expression. With a partner, come up with an urgent message and try to communicate it to another pair in the class. Here are some suggestions:

- You need help with directions
- You need to see a train timetable and someone is standing in your way
- You have lost your backpack and your passport was inside
- You have been involved in an accident and you need medical assistance
- Your car has broken down and you need a mechanic
- You need help lifting something heavy
- Your home is on fire and someone is still inside



Design the front page for the next day's newspaper in Verona. You must write the main article/report which is about the brawl. You can write for a broadsheet or tabloid newspaper. You must include the following on your front page:

- A name for your newspaper
- A catchy headline
- Your main article comprising the 5 Ws
- Quotes from eye-witnesses
- A secondary article (another news article on the front page, smaller than the main article, either related in some way to the main story or about something else entirely)



The difference between a tabloid and a broadsheet, p. 53.

REMEMBER



# SHOW WHAT YOU KNOW

You have learned many writing and speaking skills throughout this collection.  
Now it's time to *Show What You Know!*

## My Portfolio Task

Choose a poem (any poem) that you would like to perform. Create a presentation on your chosen poem, making sure to fulfil the success criteria as listed here.

## SUCCESS CRITERIA

### I must

- Include the full text of the poem
- Write or type my presentation
- Include a profile of the poet
- Present the information creatively
- Read what I've written to check for punctuation marks ( , . ! ? ) or missing words
- Use a **dictionary** to check any spellings I'm not sure of

### I should

- Give my opinion on different aspects of the poem
- Use quotes from the poem to support my opinion

### I could

- Explain the poet's use of mood and tone in the poem

You may wish to use presentation software like Prezi or slides.com to help you create your presentation.

## Self-Assessment

Re-read what you have written and then write down two things you think you did well and one thing you could improve on.

## Redrafting

Reviewing the success criteria again to make sure you have met all the requirements, and taking into account your own self-assessment notes, you can now revise your presentation to create a second draft. When you are happy with it, you can put it in your **portfolio**.

### Reflection Question

What particular part of my presentation do I think an audience would enjoy and why?



## Oral Communication

Perform a dramatic reading of your chosen poem.

### SUCCESS CRITERIA

#### I must

- Learn the poem off by heart
- State the title of the poem and the poet at the beginning of my reading
- Project my voice when reciting the poem
- Make eye contact

#### I should

- Use an appropriate tone, making my voice lower or higher, softer or stronger as necessary
- Recite the poem at a suitable pace
- Acknowledge where pauses occur

#### I could

- Emphasise certain words that the poet intended to be emphasised
- Use gesture to aid the audience's understanding of the poem

#### Peer Assessment

Reflect on your classmate's oral communication task and then write down two things that he/she did well and one thing he/she could improve on.





**Fire and Ice 1** is an exciting textbook for students of **first year English**. It fires the imagination, making the English classroom an enjoyable and creative environment, while also teaching that cool, intelligent, careful attention to clarity and accuracy builds confidence in spoken and written English. Written for the new Junior Cycle course, the **Fire and Ice** series has been carefully compiled to help you **achieve all the objectives of the course**. **Fire and Ice 2** completes the series for second and third year students.

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- Each collection builds the skills required to complete end-of-chapter **oral and written tasks**
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- **‘Mind Your Language’** sections focus on the grammatical rudiments of English, supporting writing skills
- Carefully chosen **video and audio material** is integrated into lessons and made accessible in your **free eBook**
- Clear **success criteria** are provided for all summative tasks and many other tasks throughout the collections.



There is a **FREE eBook** with this textbook! Your unique code is on the inside front cover.

### TEACHER RESOURCES

The **Teacher’s Resource Book** provides valuable additional material to encourage active learning and group work.

- Yearly Lesson Plan and other planning guidelines
- Reflection templates for portfolio tasks and oral communication
- Lesson Worksheets/Graphic Organisers/Differentiated Worksheets

The **FREE eBook** blends all the digital resources available for the textbook in one place:

- Videos/Podcasts (adverts/short films/documentaries, etc.)
- Audio of poems and selected prose in the book
- Weblinks and YouTube references

All of the digital material and supporting digital resources for teachers are available on **GillExplore.ie**, our **smart, reliable** and **easy-to-use** resources platform.

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