A close-up photograph of a person's hands holding a white bookmark in an open book. The person is wearing a brown patterned shirt and a watch. The background is blurred, showing a desk and a window.

English (Higher Level - Paper 1)
Leaving Certificate Examination (2021)

 **HomeSchool**.ie
ONLINE GRINDS

Subject : Leaving Certificate English
Teacher : Miss Kelly

LESSON 1
Overview of Paper 1

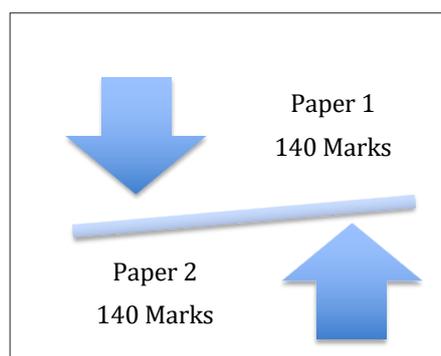
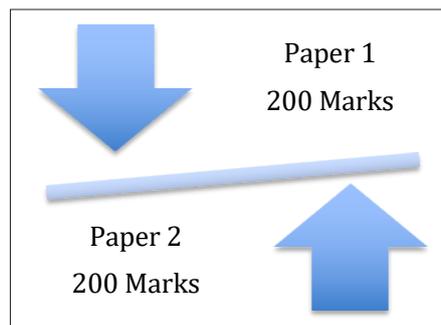
1. Learning Intentions

- I will look at the structure and content of paper 1, using the 2021 paper.
- I will understand the breakdown of the PCLM marking scheme.
- I will be introduced to the recommended timing guidelines.
- I will look at some sample answers to understand the PCLM marking scheme.
- I will look at how you plan an answer.
- I will look at how to prepare for paper 1.

2. Revision Notes

Language Genres:

- Language of Information
- Language of Persuasion
- Language of Argument
- Language of Narration
- Language of Aesthetics



Paper 1

Remember to spend **5** minutes going through the paper at the start of the exam.

Comprehension

50 for QA - Comprehension

- Three texts to choose from. You answer one QA.
- **Spend approximately 45 mins on this section.**

50 for QB - Short writing Task

- You answer one QB. You do not do a QA and QB from the same text.
- Spend approximately 40 mins on this section.

Composition

- 100 marks for your composition.
- Spend approximately 70 mins on this section.
- Spend 10 minutes reading over your essay and other answers once you have completed all your answers.

Marking Scheme

Clarity of Purpose (P) 30% of the marks available for the task.

Coherence of Delivery (C) 30% of the marks available for the task.

Efficiency of Language (L) 30% of the marks available for the task.

Accuracy of Mechanics (M) 10% of the marks available for the task.

Clarity of Purpose (P)

30% of the marks available for the task.

- To display a clear and purposeful engagement with the set task.
- Simply put, this means you must answer the question you are asked.

Coherence of Delivery (C)

30% of the marks available for the task.

- Can you sustain your response to an answer in an effective manner over the entire answer?
- You must organise your ideas, use appropriate examples and have a logical approach to answering the question asked.

Efficiency of Language (L)

30% of the marks available for the task.

- This means the management and control of language to achieve clear communication.
- Vary your vocabulary.
- To improve in this section you must read. The more you read the more you will develop your vocabulary.

Accuracy of Mechanics (M)

10% of the marks available for the task.

- Spelling and Grammar

For more on the marking scheme, go to examinations.ie and look up the marking schemes for LC HL English.

SECTION 1

COMPREHENDING

(40 marks)

TEXT 1 – TIME PIECES

Text 1 is based on edited extracts from *Time Pieces – A Dublin Memoir* by John Banville.

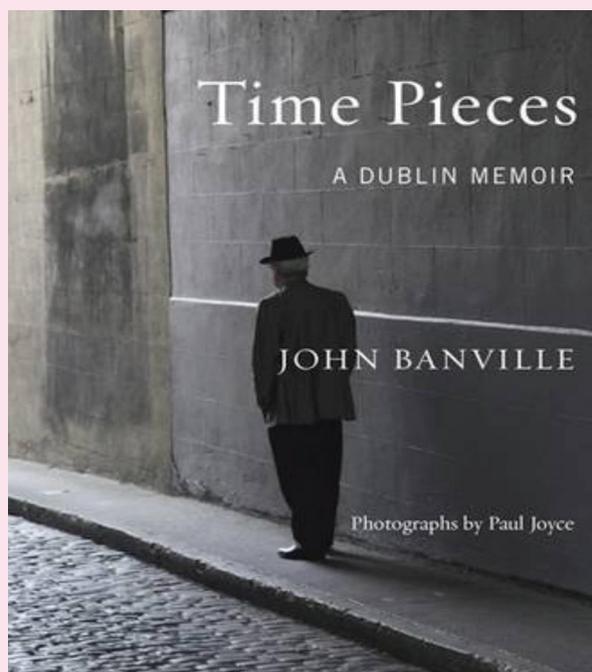
In this text the writer reflects on some childhood memories and shares his thoughts on the past.

Dublin was never my Dublin, which made it all the more alluring. I was born in Wexford, a small town that was smaller and more remote then, sequestered in its own past. My birthday falls on 8 December. The eighth used to be both a Holy Day and a day when people from the provinces flocked to the capital to do their Christmas shopping and marvel at the Christmas lights. So my birthday treat on successive years in the first half of the 1950s was a trip by train to Dublin, a thing I looked forward to for months beforehand.

We would leave from the town's North Station in the wintry darkness of early morning. I believe there were still steam trains then, although diesel was the coming thing. How thrilling it was to walk through the sombre, deserted streets, my head still fuzzy from sleep, with the long day's adventure all before me. The train would arrive from Rosslare Harbour, carrying bleary-eyed passengers off the overnight ferry from Fishguard in Wales. Away we would chug, the window beside me a black glass mirror in which I could study my menacingly shadowed reflection and imagine myself a confidential agent – as spies used to be called in the espionage novels of a previous age – on board the Orient Express and bound on a top-secret mission to the dusky and dangerous East.

We would have been somewhere in the approaches to Arklow when the dawn came up, turning the frost-white fields to a shade of sharply glistening mica-pink. Certain moments in certain places, apparently insignificant, imprint themselves on the memory with improbable vividness and clarity – improbable because, so clear and so vivid are they, the suspicion arises that one must have

imagined them. Of those December journeys I recall, or am convinced I recall, a certain spot where the train slowed at a river bend – the Avoca river, it must have been – a spot I can still see



clearly in my memory's eye, and which I have returned to repeatedly in my novels.

Dublin, of course, was the opposite of ordinary. Dublin was, for me, a place of magical promise towards which my starved young soul endlessly yearned. That the city itself, the real Dublin, was, in those povertystricken 1950s, mostly a grey and graceless place, did not mar my dream of it – and I dreamed of it even when I was present in it, so that mundane reality was being constantly transformed before my eyes into high romance.

When does the past become the past? How much time must elapse before what merely ha pened

begins to give off the mysterious, sacred glow that is the mark of true pastness? After all, the resplendent vision we carry with us in memory was once merely the present, wholly unremarkable, except in those moments when one has just fallen in love or won the lottery. What is the magic that is worked upon experience, when it is consigned to the laboratory of the past, there to be shaped and burnished to a finished radiance?

Let us say, the present is where we live, while the past is where we dream. Yet if it is a dream, it is substantial, and sustaining. The past buoys us up, a tethered and everexpanding hot-air balloon. What transmutation must the present go through in order to become the past? Time's alchemy works in a bright abyss.

Westland Row Station – it did not become Pearse Station until years later – was mostly a vast soot-blackened glass dome, a couple of grim platforms, and a ramp leading down to the street. It seems to me now that on every one of those eighths of December

we arrived in rain. This was not the driving, pounding rain of the provinces, but a special urban variety, its drops as fine and as penetrating as neutrinos, those teeming showers of subatomic, indeed subatomic, particles that flash through you and me and all things at every instant. The rain turned the pavements greasy, so that one had to make one's way over them with caution in one's slippery leather soles.

At the station exit we turned left on to Westland Row. At the top of the street, turning left and immediately right, we would come up into Merrion Square, where, at number one, a fine example, at least in its exterior, of a terraced Georgian townhouse, Oscar Wilde was born. I need hardly say I knew none of these things at the time of which I am writing. I doubt I had even heard of poor Oscar, who today is commemorated by a hideous and garishly painted statue, representing him asprawl on a rock at the corner of the square opposite his birthplace. What indignities we consider ourselves free to visit upon the famous dead!

N.B. Answer only **ONE** question in Section I, either **one** Question A OR **one** Question B on **one** text

QUESTION A – 40 Marks

- i. Based on your reading of TEXT 1, explain three insights you gained into the impact of time on memories. Support your answer with reference to the text. **(10)**
- ii. In paragraph 5, John Banville observes, “the present is where we live, while the past is where we dream.” Give your personal response to this observation by the writer. **(10)**
- iii. Identify four features of the language of narration, evident in the above text, and discuss how effectively these features are employed by John Banville to tell the story of his childhood trips to Dublin. Support your response with reference to the text. **(20)**

QUESTION B – 40 Marks

You have been invited to write a feature article, entitled *Monumental Matters – The Story of Statues*, to appear in the magazine supplement of a weekend newspaper. In your article you should: reflect on the long-established tradition of erecting statues to celebrate or memorialise people, explore some of the reasons why commemorative statues may be controversial, and give your views on continuing this tradition into the future.

TEXT 2 – DAYDREAMING BACK IN TIME

This text is adapted from poet Doireann Ní Ghríofa's award-winning prose debut, **A Ghost in the Throat**. In this edited extract the writer reflects on how the past and the present come together in her garden

I love the garden and the garden loves me, but it isn't mine, not really. I will always share it with the woman who began it, who arrived in a sundress to a newly built council house and cared for this garden all her life. I don't know where she is now, but her bulbs are buried here. The very first morning that I walked through her garden, her daffodils' buttery hellos were easily translated: they nodded. I nodded back.

To work this soil is to sift an archaeology of a stranger's thought. Each time I find an old bulb or the splinters of a broken cup planted for drainage, I am thankful for her labour. With every month, more of her flowers lift their heads from the soil, waving polite hellos in pinks and yellows and blues. I don't know their names, but I think of her in every small act of weeding and pruning, of watering and fertilising. I pat the earth with gentleness. My nails are always dirty, my palms shovelblistered, my knees drenched, but I don't care. I am happy here. In mapping my own additions to this small plot, I choose with care, because I hold a specific desire for this place: I want to lure the bees to me.

Plastic seed-trays soon proliferate all along our windowsills, each square of soil brimming with a velvet darkness from which tiny seedlings peek. I love the sprouting of their infant limbs, how they wear their seedcases like jaunty bonnets.

Of the many species of bumblebee in Ireland, I've read that one third may be extinct within a



decade. The cat watches from the wall as I set to work, a clumsy gardener who digs not by trowel or spade but by dented soup spoon. Every day, I am digging and grunting and raking, heaving compost from the shed, setting plump armfuls of plants and bulbs, and patting them down. Each new plant I choose is both nectar and pollen-heavy, every clump of colour designed to bloom as a lure. Here will be sunflowers and snowdrops, I tell my husband, holding his hand tight, and over there, lavender and fuchsia. Our peripheries will hold hedges of hawthorn and hazel, I'll lure honeysuckle along the walls, and we'll abandon a fat ribbon of untouched wilderness beyond, in which brambles and dandelions will flourish. It will be so beautiful, I say, and press my smiling lips to his in excitement. I am determined to rewrite the air here until it sings the songs of long ago; I want it rewound and purring with bees.

We may imagine that we can imagine the past, but this is an impossibility. As a child I was so enchanted by history that I would sometimes sit by a stream and try to daydream myself back in time. To the hurry-burble of water, my mind set to work, forgiving first the distant buzz of traffic, and then, through clumsy acts of further deletion, trying to subtract all the other resonances of modernity. This, I told my ears, this soundscape, yes, but minus cars, minus tractors, minus airplanes, minus the sad cow-howl of industrial farming, minus it all, until only stream-lilt and bird-chirp remain. Now, I would tell myself, this, this must have been what the past really sounded like. I was wrong. Long ago, the air was never as quiet as I presumed. It was alive, strumming the tune of those sisters so accustomed to drudgery, the background chorus of those who always hum as they work.

As the new plants unfurled into sunlight, the bees began to arrive. I dragged a cobwebbed lawn-chair

from the garage and spied on their busy rumps as they browsed the gifts I'd grown for them. I watched the bees and thought of the poet Paula Meehan. I'd heard her describe how cherished bees were in medieval Ireland, when entire tracts of our Brehon laws provided a legal framework for their behaviour. Bees flew through the law and into folklore.

They are only bees, it's true. In the absence of the neurological embellishments that make moral beings of humans, we assume other creatures' lives

are somehow lesser by comparison with our own. However, a bee, being a bee, will accept her own death to let her sister bees live, a decision with which any human would surely struggle. The opposite of selfishness; if she stings, it is to protect others from danger, donating her life so that others may survive.

How lonesome I'd be, if the bees left the sweet-shop I've built for them. I've done all I can to hearten them, I have hummed to them, I have fed and sheltered and loved them. I want to keep them here at all costs.

N.B. Answer only **ONE** question in Section I, either **one** Question A OR **one** Question B on **one** text

QUESTION A - 40 Marks

- i. Based on your reading of TEXT 2, explain three insights you gained into what links the past and the present in the writer's life. Support your answer with reference to the text. **(10)**
- ii. In paragraph 5, Doireann Ní Ghríofa observes, "We may imagine that we can imagine the past, but this is an impossibility." Give your personal response to this observation by the writer. **(10)**
- iii. Identify four features of the aesthetic use of language, evident in the above text, and discuss how effectively these features are employed by Doireann Ní Ghríofa to convey her personal experiences, hopes and dreams. Support your response with reference to the text. **(2)**

QUESTION B - 40 Marks

You have been invited to write a feature article, entitled Monumental Matters – The Story of Statues, to appear in the magazine supplement of a weekend newspaper. In your article you should: reflect on the long-established tradition of erecting statues to celebrate or memorialise people, explore some of the reasons why commemorative statues may be controversial, and give your views on continuing this tradition into the future.

TEXT 3 - THIS IS YOUR TIME

TEXT 3 is based on edited extracts from the transcript of a graduation speech delivered in 2018 by American actor, Chadwick Boseman, at Howard University. In this text Mr Boseman reflects on the time he spent at Howard and how it influenced him.

It is a great privilege, graduates, to address you on your day, a day marking one of the most important accomplishments of your life to date. This is a magical place. I remember walking across this yard on what seemed to be a random day, my head down lost in my own world of issues, like many of you do daily. I raised my head and Muhammad Ali was walking towards me. He raised his fist to a quintessential guard. I was game to play along with him, to act as if I was a worthy opponent. What an honour to be challenged by the greatest of all time for a brief moment. His security let the joke play along for a second before they ushered him away, and I walked away floating like a butterfly, light and ready to take on the world. That is the magic of this place. Almost anything can happen here.

Howard University has many names, the Mecca, the Hilltop. It only takes one tour of the physical campus to understand why we call it the Hilltop. Almost every day I would walk the full length of the hill to Fine Arts where most of my classes were. Throughout ancient times, institutions of learning have been built on top of hills to convey that great struggle is required to achieve degrees of enlightenment.

For some of you, the challenge was actually academics. You worked hard. You did your best, but you didn't make As or Bs, sometimes Cs. That's okay, you are here on top of the hill.



Sometimes your grades don't give a real indication of what your greatness might be. For others the challenge was financial. You and your family struggled to make ends meet, but you are here. For a lot of you, your hardest struggle was social. You were never as cool and as popular as you wanted to be and it bothered you, but you are here. Most of you graduating here today struggled against one or more of the obstacles I mentioned in order to reach this hill-top. I urge you to invest in the importance of this moment and cherish it.

Early in my career I got an audition for a soap opera on a major network. I was promised more money than I had ever seen before. When I saw the role I was playing – that of a young man in his formative years with a violent streak pulled into the allure of gang involvement – I found myself conflicted. That's somebody's real story. Any role, played honestly, can be empowering, but I was conflicted because this role seemed to be wrapped up in assumptions about us as black folk. Howard had instilled in me a certain amount of pride and for my taste this role didn't live up to those standards.

After filming the first two episodes, I had an opportunity to bring my concerns to the executives of the show. I asked them some questions about the background of my character. Question one: where is my father? The exec answered, "Well, he left when you were younger." Okay. Question two: in this script, it alluded to my mother not being equipped to operate as a good parent, so why exactly did my little brother and I have to go into foster care? Matter-of-factly, he said, "Well, of course she is on heroin." I queried whether some of the assumptions around characterization were stereotypical. That word lingered. I was let go from that job on the next day. My agents told me it might be a while before I got a job acting on screen again.

But what do you do when the principles and the standards that were instilled in you here at Howard closed the doors in front of you? I thought of Ali in the middle of the yard in his elder years, drawing from his victories and his losses. I realised that he was transferring something to me on that day. He was transferring the spirit of the fighter to me.

Graduating class hear me well this day. This day, when you have reached the hill top and you are deciding on next jobs, next steps, careers, you should rather find purpose than a job or a career. Purpose is an essential element of you. It is the reason you are on the planet at this particular time in history. Remember, the struggles along the way are only meant to shape you for your purpose.

I don't know what your future is, but if you are willing to take the harder way, the one with more failures at first than successes, the one that is ultimately proven to have more meaning, more victory, more glory, then you will not regret it. Now, this is your time. Howard's legacy is not wrapped up in the money that you will make, but the challenges that you choose to confront. As you

commence on your paths, press on with pride and press on with purpose.

N.B. Answer only **ONE** question in Section I, either **one** Question A OR **one** Question B on **one** text.

QUESTION A - 40 Marks

- i. Based on your reading of TEXT 3, explain three insights you gained into how Chadwick Boseman was influenced by his time at Howard University. Support your answer with reference to the text. **(10)**
- ii. In paragraph 7, Chadwick Boseman observes, "Purpose is an essential element of you." Give your personal response to this observation by the writer. **(10)**
- iii. Identify four features of the language of persuasion evident in the above text, and discuss how effectively these features are employed by Chadwick Boseman to craft an emotional and inspiring speech. Support your response with reference to the text. **(20)**

QUESTION B - 40 Marks

You have decided to apply for the position of editor of your school's Graduation Yearbook. Each year, the Yearbook has a different theme, chosen by the editor. An article by a celebrity contributor is also included annually. To be considered for the post, you must make a verbal pitch* to the graduation committee members in which you: promote your preferred theme for the 2021 Graduation Yearbook, impress the committee with your ideas for its content, and nominate your ideal celebrity contributor, explaining your choice to the committee members. Write the text for the verbal pitch that you would make.

***A spoken promotional presentation**

Write a composition on **any one** of the assignments that appear in **bold print** below.

Each composition carries 100 marks.

The composition assignments are intended to reflect language study in the areas of information, argument, persuasion, narration, and the aesthetic use of language.

1. In TEXT 1, John Banville tells us of the annual childhood trip to Dublin to celebrate his birthday.
Write a personal essay in which you reflect on the significance of birthdays, your own and those of others, sharing your thoughts on this annual personal milestone.
2. Bees, whose lives depend on the community of the hive, feature prominently in Text 2.
Write a discursive essay in which you consider the meaning and importance of community.
3. In TEXT 1, John Banville recalls seeing, "blear-eyed passengers off the overnight ferry from Fishguard in Wales" as he waited at the railway station.
Write a short story, set in a railway station, in which a passenger off the overnight ferry from Fishguard in Wales plays an important role. Your short story may be amusing or menacing in tone.
4. In TEXT 3, Muhammad Ali's security personnel play along with a joke between the boxer and Chadwick Boseman.
Write a personal essay in which you reflect on the role of humour, fun and laughter in life.
5. In TEXT 2, Doireann Ní Ghríofa alludes to the importance of bees in medieval Ireland.
Write a fable or fairy-tale, set in ancient Ireland, in which a bee or bees feature prominently.
6. In TEXT 2, Doireann Ní Ghríofa celebrates the colours in her garden, the sounds of the past and the "purring" of bees.
Write an article, for publication in a popular magazine, about the many and varied colours and sounds that punctuate and surround our daily lives and the impact they have on us.
7. In TEXT 3, Chadwick Boseman draws attention to the dangers of stereotyping.
You have been asked to speak, as a representative of a national youth organisation, at the launch of a major campaign against stereotyping. Write the speech you would deliver.

SAMPLE ANSWER:

(Intro para - introduce your points): In this extract from John Banville's "Time Pieces – A Dublin Memoir", I believe that he reveals three thought-provoking observations about memory and time. Firstly, he discusses how the passing of time can sharpen some of our recalled memories. He also talks about how these memories from the past, even very historical ones, serve as comfort and inspiration to us. Finally, he muses that time moving on can elevate an ordinary lived experience into something much more.

P1: (Point, Explain, Quote): He recognises in this piece how our memories from the past, even of something "insignificant", can become somehow more three-dimensional and vivid long after the event. He recalls the "frost-white fields" he saw from the train to Dublin in his adulthood and because they are so real in his mind, he thinks that "one must have imagined them".

P2: As a writer, this honing and recollection of what happened long ago in such detail and technicolour means that these memories can become inspiration to him. He describes a spot where the train curved with the Avoca river on that wonderous trip and that it has featured "repeatedly" in his own novels.

P3: Finally, I believe Banville's most revelatory insight is his belief that the passage of time adds value to an experience, turning it from something lived to something treasured. He discusses this in relation to the Dublin of his youth. He acknowledges that the city in the fifties was a "grey and graceless place" but that the time distance between his actual visit and the "visit" of his memory means that it has assumed a "mysterious, sacred glow that is the mark of true pastness".

QA

- Read the questions first. Underline the relevant sections.
- Read the text carefully with your pen and mark out relevant sections.
- Be sure to answer the question.
- Be sure to quote from the text to support your answer.
- Reference the text and author in the first answer and refer to the author using his or her full name or second name only. No first names!
- Spend approximately 40-45 mins on this section.
- **10-12 mins on questions (i) and (ii) and 15-18 mins on question (iii)**

Aim for 3/4-1 page for a 15-mark answer and 1-1.5 pages for the 20-mark answer.

QUESTION B – 40 Marks

An assertion that other creatures' lives are somehow lesser than human life has prompted extensive debate on social media. In order to join in this online debate, write an open letter to be shared on social media, in which you: state your position in relation to animal rights, explore some of the issues associated with our current engagement with animals and outline what you see as the major challenges we face as we share the planet with animals in the future.

SAMPLE ANSWER:

Dear fellow animal lovers, **(Introduce yourself and state your position)**

My name is Jemima Jones and *if you follow me on Instagram*, you will know how passionate I am about animal welfare. So, I am writing this letter for our fellow creatures who cannot write it themselves. I am sure we can all agree about the sentient nature of the animals who live alongside us and that, fundamentally, we all recognise that they have rights, too. However, though sentient, they cannot advocate for themselves and so that is why *I am urging everyone who clicks on this letter to consider your relationship with the animals on this planet and how we can face the future together.* **(Use of the imperative)**

State your position:

As a longstanding vegan, I have chosen to eschew eating animals. This is not merely a lifestyle choice as many influencers would have you believe. It is an ethical one, in which I have decided to acknowledge that animals are not here to feed, clothe or entertain me and that as someone who is interested in combatting climate change, we need to stop eating animals and animal by-products. *We need to stop buying clothes made out of animals. We need to stop using products that have been tested on animals.* **(Triad)**

(Issue 1) I believe the biggest change we need to make in relation to animal rights and their welfare is to stop eating them. *Currently, the US is the second-highest consumer of meat, with the average American eating 274 pounds of meat per year.* This is a significant figure and points to huge demand. In order to satiate this appetite for meat, America has some of the most industrialised agricultural practices, which place supply and profit above the welfare of the animal. Anyone who has read "Fast Food Nation" by Eric Schlosser, a seminal investigation of the meat industry in the United States, *would know of the inhumane conditions in which farm animals live. In some states, pigs are kept in two-foot wide cages when pregnant. Cows are kept in huge-but-cramped industrial-scale units with little or no access to pasture. Calves are slaughtered at eighteen weeks for veal.* The welfare practices at abattoirs also vary hugely, which contributes to untold suffering. This abuse of animals in the pursuit of meat, particularly the kind of cheap meat peddled by fast-food outlets, is not just a US issue, it is worldwide and needs to be addressed. **(Use of facts and statistics)**

(Issue 2) Eating meat also contributes to climate change as environments needed to maintain a fully-functioning and essential eco-system, such as the Amazon Rain Forest, are cleared to make way for agricultural land for the raising of livestock. These land clearances lead to the decimation of trees needed for the maintenance of carbon dioxide levels in the air and fragile and essential eco-systems. Furthermore, nitrous oxide and methane produced by farm animals contribute to elevated greenhouse gas emissions. These emissions are contributing to climate change at alarming levels and leading to the destruction of forests and other environments through wildfires. *Who can forget the harrowing footage of maimed and marooned koala bears after the Australian bush fires of 2020?* **(Rhetorical question and emotive language)**
We need to halt the progress of global warming by addressing how and what we eat.

(Challenges) As humans, our hubris and entitlement knows no bounds and we feel we have the right to treat animals the way we do. This needs to change. We need to change. Change our relationship with animals and how we view them. This is one of the many challenges of our age. We need to acknowledge that animals are not here to make our Friday night viewing more interesting by becoming the contents of our takeaway. We need to stop farming them intensively and, in turn, destroying their homes. We also need to recognise that we don't need to exploit them so that we can look good. What we do need to do is figure out how we can all live in harmony with one another and share this world that we are all entitled to live in. How?

SAMPLE ANSWER:

Try eating less meat or, better still, stop eating it all together. If more people adopted this one change we could decrease the suffering experienced by farm animals the world over and lead to a reduction in green house gases and biodiversity loss.

Choose to buy ethically-sourced fashion and stop buying leather products or anything made from animals or animal byproducts. Go one step further and buy vegan-friendly beauty products. (Offer solutions)

If we all made one change in relation to our consumption of animals, in whatever form that may be, we can all move one step closer to a future that sees humans and animals co-existing peacefully and joyfully. *For more information on the issues raised here, why not visit my Instagram page, @just_jemima.*

QB

Plan!

- Include all the tasks.
- Remember the format.
- Be aware of your audience.
- **Use the correct language genre and register.**
- **Spend approx. 40 mins on this section**
- **Aim to write about 2-2.5 pages**
- A personal essay needs to be personal, descriptive and reflective.
- Be sure to add depth and texture with anecdotes, quotes, cultural references etc.
- **5** Distinct points needed.

Plan:

- Recent times have not been fun and so we valued fun whenever it happened.
- Laughter is needed for our physical wellbeing.
- What makes me laugh – the use of the list.
- “What you find funny, I find funny ha ha”– how our sense of humour differs.
- How sense of humour changes through the ages.

Composition

- Write practice essays.
- Know the genre that suits you.
- **Plan!**
- **Choose the correct genre.**
- **Spend approximately 70 mins on this section. 10 minutes for planning**
- **Read over your essay at the end.**

Where do we go from here?

- Get a set of exam papers
- Bookmark examinations.ie
- Print out your notes
- READ – as much as possible.

Novels

Articles

Etc.

Get cultured!

- Read as much as possible
- Read some of the articles on your newsfeed.
- Subscribe to *The Irish Times* and *The Guardian* online.
- Ask friends for book recommendations

Listen to a podcast

- Why not start with *Serial* (a true crime series) or *West Cork* as an entry point.

Desert Island Discs and *The Adam Buxton Podcast* both interview really interesting people.

- Try the Doc on One podcast etc.
- Link to articles on the best podcasts in the notes

Listen to an audio book

- If you find it difficult to read after a day of study, why not listen to an audio book.

Audible is a great audio book platform.

- Books read by authors
- It is subscription based but well worth it.



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