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| **Title of Scheme: Writing Poetry** | **WEEK 2** |
| **Key Learning:**  Students read poems aloud, using choral reading to emphasise sound and meaning. They investigate how punctuation is used to heighten sound and meaning in *Dulce et Decorum Est* by Wilfred Owen. They explore how repetition, rhyme, rhythm and alliteration are used in *Night Mail* by W.H. Auden. | |
| **LESSON 1** | |
| **Learning Objectives:**   * Understand how internal sentence punctuation can clarify meaning and create a variety of effects. | **Learning Outcomes:**   * Annotate *Dulce et Decorum Est* to show effects of punctuation. |
| **Introduction:**  Teacher:  Remind students of the range of punctuation, for example by showing *2.1* *Punctuation Range.*  Display the following statement: A woman without her man is nothing  Pairs:  Find as many ways as possible of punctuating this statement to create different meanings.  Whole class:  Using *2.2* *Punctuation Jokes*, compare students’ different versions and discuss how the examples on the resource play with punctuation. A key learning point in this lesson is to underline the idea that punctuation is a creative tool to help shape meaning in writing, not just about getting full stops in the right place. The ‘woman without her man’ example highlights how changing the punctuation can actually reverse the meaning.  Explain that commas, dashes, semi-colons and colons give writers choices of emphasis and meaning. You can use *2.3* *Punctuation Functions* to prompt. | |
| **Development:**  Teacher**:**  Using *Poetry WW1* PowerPoint (photographs of war and text of the poem), read Wilfred Owen’s *Dulce et Decorum Est* together, then gather initial responses to the poem in order to see the poem as a whole and understand its context before focusing in on sentence punctuation.  Show again the first slide and discuss the creative effect of the punctuation in the first sentence of the poem (which extends over four lines): how it marks off vivid descriptions, how it slows down the pace, how it lists the misery.  Pairs/Fours:  Give out copies of the poem (*2.4)* showing punctuation prompt questions. Students annotate the poem with comments on the relationship between the punctuation and the meaning, and the effect Owen might have been trying to create. You could allocate a different question to each group.  Teacher:  Using the teacher-annotated copy of the poem and prompts (*2.5*), take feedback and support students’ understanding of the effects on meaning of different punctuation and different sentence lengths. | |
| **Conclusion:**  Whole class:  Display *2.6*, the original manuscript of *Dulce et Decorum Est,* which shows Owen’s redrafting of key sections of the poem. Explore together the effects of some of Owen’s changes, for example in the second verse describing the gas attack, focusing on alterations to sentences and punctuation.  Pairs:  Ask students to experiment by changing Owen’s punctuation in a short section of the poem to create a different effect or emphasis. Use *2.1* *Punctuation Range* to remind of choices. | |
| **Support:**   * Limit the focus of analysis of punctuation in the poem to two or three examples. * Make the paired plenary activity a whole class, teacher-led activity, modelling for students some changes to punctuation e.g. in the second verse, and encouraging discussion of effects. | **Challenge:**   * Encourage experimentation with punctuation from the complete range. * Probe for explanations of effects of Owen’s choices of punctuation and sentence variety, using terminology to aid precision. |

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| **LESSON 2** | |
| **Learning Objectives:**   * Understand the effects of alliteration on sound and meaning in poems. | **Learning Outcomes:**   * Students prepare a reading of *Dulce et Decorum Est* which emphasises meaning and effect. |
| **Introduction:**  Whole class:  As students come in, give individuals or pairs a snippet from a war poem to learn by heart, as shown in *2.7* *Sound Effects* (taken from poems by Owen and Sassoon). If you don’t want to cut up the strips, you can number each snippet and allocate students a corresponding number. Practise saying the lines aloud in different ways, for example:   * As students move around the room, they stop on an agreed signal to exchange lines with another individual or pair: as a stage whisper, as a curse, in a monotone, with key words stressed etc. * Students form larger groups and create a sound collage using their lines in different ways e.g. spoken alternately, lines overlapping, interweaving words, all at once. * As a whole class, call out numbers at random; students speak their lines against a backdrop of sound effects of war and/or displayed images. Suitable sound effects can be downloaded free of charge from: <http://www.specialoperations.com/Multimedia/sounds.html>   [www.grsites.com/sounds](http://www.grsites.com/sounds)  Pairs/Fours:  Show information from *2.7* to remind students of literary techniques of alliteration, assonance and onomatopoeia. You might want to concentrate on just one of these – alliteration is the main focus for the rest of the lesson. Students decide which technique is used in the lines they have been allocated.  Whole class:  Take brief feedback, e.g. hearing a couple of examples of each technique. | |
| **Development:**  Whole class:  Display first verse of *Dulce et Decorum Est*. Divide class into four and allocate each group one of these letters: *b, c, d,* and *m*. Teacher reads verse aloud and if a word begins with the group’s letter they say it with the teacher. You might need to practise this first to ensure a fluent performance of the echo effect.  Discuss the words that the alliteration chains connect and what meaning Owen might have been trying to convey.  Groups:  Divide class into 6 groups, and allocate each a section of the poem (sections of 4 lines except for last section which begins with ’*If you could hear’*). Each group collaborates to prepare a reading of their section, experimenting with how to read it. Suggest they have one person to read, but decide when others will join in e.g. to emphasise alliteration or an image. They should decide whether lines should be read slowly or fast, loud or quiet, and whether there should be pauses, using the punctuation as a guide. | |
| **Conclusion:**  Whole class:  Hear the whole poem read in sequence. As before, you could use a background of battle sound effects and/or PowerPoint images of WW1.  Teacher:  Note the techniques they used to read the poem effectively: choral reading; speed; volume. | |
| **Support:**   * Limit and support group task e.g. by modelling on the first verse and asking groups to use similar techniques to perform second verse. * Establish clear success criteria for the choral reading and use them to provide teacher feedback. | **Challenge:**   * Encourage explanations of Owen’s use of assonance as well as alliteration. * Encourage speculation about the ways in which sounds match meaning and the effects Owen intends (use ‘maybe’; ‘perhaps’; ‘it could be’). |

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| **LESSON 3** | |
| **Learning Objectives:**   * Understand the effects of rhyme, rhythm, and repetition on sound and meaning in poems. | **Learning Outcomes:**   * Group choral reading of *Night Mail* by W.H. Auden. * Annotate a section of the poem to highlight Auden’s use of sound effects and links with meaning. |
| **Introduction:**  Pairs:  Show the first verse of Auden’s *Night Mail (2.8).* Studentsexperiment with reading the verse aloud, taking note of punctuation.  Whole class:  Pairs read the verse aloud at the same time. Note similarities and differences in rhythms used. Ask them to read the verse again, this time providing a steady hand clap (4 beats per line) to which they must fit their reading. Note which lines are said at steady speed (e.g. ‘*Letters for the rich, letters for the poor’*) and which lines may slow the rhythm slightly (e.g. ‘*Pulling up Beattock, a steady climb’*).  Explain that repetition, rhythm, rhyme and alliteration are used in poetry for their sound qualities but often also have an effect on the meaning; in this instance they mirror the sound and movement of a steam train. | |
| **Development:**  Whole class:  Give out copies of *Night Mail (2.8).* Listen to Auden reading his poem e.g. by showing a clip from the documentary *Night Mail*, following the link:  http://www.youtube.com/watch?v=zmciuKsBOi0&feature=related  Gather initial responses from the class, as to how sound matches meaning. Emphasise how the strong rhythm in *Night Mail* echoes the sound of a train and how it changes rhythm at various points in the poem, e.g. verse 2 is different from verse 1; another shift occurs at ‘*Winding up the valley to the watershed’*. This suggests the different speeds and sounds of the train as it goes through the countryside. You might also point out how the rhyming couplets emphasise the regular rhythm - almost mechanical, reflecting the mechanical movement of the train?  Teacher:  Recall students’ *Dulce et Decorum Est* reading from previous lesson and the use of volume and pace. Establish challenge for this lesson: this time the groups must read together, using all the voices in the group, and thinking about how to use volume, pace, pauses etc. to emphasise meaning.  Groups:  With 7 groups, allocate each a verse of *Night Mail.* Using coloured pens, identify any alliteration, rhyme or repetition and use a further coloured pen to comment on the effect.  Prepare a choral reading of the allocated verse which uses the rhyme, rhythm, alliteration and repetition to convey meaning. The choral reading is an opportunity to consolidate the learning of both this lesson and the previous one – encourage some risk-taking here: can they use echoing, or single voices, followed by choral voices, or dramatic pauses, or increased pace to really bringing the meaning of the poem alive? | |
| **Conclusion:**  Whole class:  Share choral reading of whole poem. | |
| **Support:**   * Model for students how to read lines aloud with exaggerated rhythm. * Edit the poem to make the group task more manageable e.g. giving each group 4 – 6 lines only. | **Challenge:**   * Explore how rhythm depends on patterns of stressed and unstressed syllables; write additional lines that match Auden’s rhythms exactly. |