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| **Title of Scheme: Writing Poetry** | **WEEK 3** |
| **Key Learning:**  Students learn how the length of lines in poetry can be manipulated to play with their sound and meaning. They explore different effects of sentence punctuation, including caesura and enjambement, and experiment with sentence patterning in their own writing. They explore figurative language in *Mirror* by Sylvia Plath and use the poem as a model for writing a personification poem. | |
| **LESSON 1** | |
| **Learning Objectives:**   * Understand effects of line length in poetry, including the use of caesura and enjambement. | **Learning Outcomes:**   * Reformat short prose extracts as poetry, explaining choices of line length and sentence punctuation. |
| **Introduction:**  Teacher:  Explain the focus of the lesson is to explore the possibilities uniquely provided by poetry for playing with line length and line breaks for effect.  Pairs:  Give out the first part of *3.1*, the prose version of Mick Gowar’s poem *Christmas Thank Yous*. Allocate each pair one of the letters. Their task is to rewrite the letter as a poem, deciding where the line ends should go. Encourage them to think carefully about how the layout of their lines affects sound and meaning, rather than just making random choices. (The poem is very simple but students may not be as radical with their line choices as Mick Gowar has been.)  Whole class:  Using the second part of *3.1*, show the original poem and discuss why the poet may have chosen to make the line lengths as he does. Compare the poet’s punctuation choices with students’ own. | |
| **Development:**  Teacher:  Use *Playing with Words* PowerPoint (slides 16-20) and the slide notes (*1.3*) to explain line length, run-on lines and mid-line breaks, stressing how writers have choices about where to stop and start new lines and about how to punctuate sentences.  Pairs:  Ask students to choose one of the extracts shown on the resource 3.2 *Prose to Poetry* which are unformatted extracts from different poems*.* Students decide how to re-write the extract as lines of poetry, punctuating appropriately. Stress that they should experiment with layout to highlight sound and meaning. Encourage them to use an instance of enjambement and/or caesura.  It would be very helpful to do this electronically; you may want to choose one extract to rework as a whole  class, e.g. using the interactive whiteboard so that you can display successive changes. | |
| **Conclusion:**  Whole class:  Share some examples of the poems students have created and probe explanations of the sound and meaning effects they were after. Compare the poet’s original formatting with students’ own. | |
| **Support:**   * Read examples aloud with emphasis to highlight sound and meaning effects of rhythms, line breaks and punctuation. * Clarify, through examples, the difference between a *line* and a *sentence*. | **Challenge:**   * Probe explanations of choices of line lengths and intended effect on sound and meaning. * Experiment with different punctuation used to create a mid-line break (caesura). |

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| **Title of Scheme: Writing Fiction** | **WEEK 3** |
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| **LESSON 2** | |
| **Learning Objectives:**   * Understand how words are associated in semantic fields. * Know some different ways of starting sentences and creating sentence patterns**.** | **Learning Outcomes:**   * Explain sentence patterns in the examples on *Playing with Words* PowerPoint. * Write two sentences with different patterns, using vocabulary from Sylvia Plath’s *Mirror*. |
| **Introduction:**  Teacher:  Hand out *3.3*, exploded version of Sylvia Plath’s *Mirror.* This separates all the words in the poem and arranges them in alphabetical order. Explain task: to identify clusters of words which seem to go together in terms of meaning and to give each cluster a title or label. Give an example e.g. Body Parts: *face, eye, hands, tears* or Images of Light: *candles, flickers, silver, moon.*  Pairs:  Students identify as many clusters (semantic fields) as they can and group words accordingly. This is best done by making lists since they may want to place the same word in more than one category. Emphasise these need to be meaning-related clusters, not just ‘words with four letters’ or other random connections. | |
| **Development:**  Teacher:  Write some of the cluster titles on the board. Then model how the grid can be used to generate sentences. You can only use words on the grid and you can’t alter tenses or plurals. Display two sentences that use different sentence patterns e.g. one that does not start with a subject, followed by one that is very short. You could use the examples on *3.4* *Playing with Sentence Design* as your models or create your own.  Pairs/Individuals:  Provide students with *3.4* so that they can refer to the prompts and exampleswhen they write a pair of sentences using words from the grid. Provide a strict time limit for this activity. Its purpose is to engage students’ thinking about sentence patterns and generate their own examples so that they can better understand the points made in the PowerPoint which follows.  Teacher:  Share some of the sentences students have created.  Using *Playing with Words* PowerPoint (slides 21-23) and the slide notes (*1.3*), consolidate understanding of how to vary sentence starts and use sentence patterns, and the way this alters the rhythm of **all** writing (prose and poetry). | |
| **Conclusion:**  Whole class:  Display Sylvia Plath’s *Mirror* but without the title, e.g. sourced from <http://allpoetry.com/poem/8498499-Mirror-by-Sylvia_Plath>  Read the poem and invite suggestions as to who the ‘I’ of the poem is. Discuss how well the cluster titles created earlier link with the ideas in the poem. | |
| **Support:**   * Replace the paired/individual writing task with teacher modelling and shared composition. Limit the prompts on *Playing with Sentence Design* to 3 or 4 examples only, and practise generating different sentences that fit these patterns. | **Challenge:**   * Encourage students to provide own examples of sentence patterns shown on slides 21 and 22. * Redraft pairs of sentences devised from the exploded poem grid, or create new examples, to consolidate understanding of learning from *Playing with Words* PowerPoint, slides 21-23. |

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| **LESSON 3** | |
| **Learning Objectives:**   * Understand personification. * Be able to use a variety of poetic techniques in own writing. | **Learning Outcomes:**   * Plan and draft a personification poem based on an object found in school. |
| **Introduction:**  Whole class:  Make a list of objects found in school and collate at least 30 on *3.5* *School Objects List.* Check that studentsprovide concrete nouns as examples (clock, desk, dictionary, whiteboard, school canteen, etc.) since the list will be used to allocate an inanimate object that can be personified in a poem.  Teacher:  Randomly number the class and then allocate each person the relevantly numbered school object from the sheet.  Use *3.6* *Personification Poem Prompts* to establish students’ writing task and to support their thinking about how to characterise the allocated object. You may need to clarify that the task is to get inside the skin of an object and see the world from its perspective, using the first person voice, rather than to write a “what am I?” riddle. | |
| **Development:**  Whole class:  Share models of personification poems to explain how the form works and to remind students of poetic techniques you want them to use in their own poems.  You can return to *Mirror* as a model, to explore further how personification is used, by discussing the prompt questions together, and highlighting some of Plath’s techniques.  *3.7* provides examples of poems that personify school objects, written by school students. You could explore one or two of these in a similar way.  Individual:  Students use *3.6 Personification Poem Prompts*, to gather ideas and vocabulary for their personification poem. There should be time in the lesson to start a first draft, referring to the models as support.  Teacher:  Aim to write too, so that you can share your poem with the class and talk about the design choices you have made. | |
| **Conclusion:**  Whole class:  Share work in progress and provide feedback. | |
| **Support:**   * Focus as a whole class on one classroom object and gather ideas and vocabulary together. * Focus on line length and distinctive sentence patterns in the poems provided as models. Demonstrate writing the first few lines of a poem personifying the chosen object before asking students to continue independently. | **Challenge:**   * Focus on figurative rather than literal word choices, thinking carefully about word associations and what they reveal about the object’s character. * Focus on the sound and meaning effects of varying line length and sentence patterns. |