

KESTEVEN AND SLEAFORD HIGH SCHOOL

English Scheme of Learning

Year 7 – Term 3 Poetry

Intent – Rationale

This term the students will be studying ballad poetry. Within this module the intention is to make the link between the kinds of poetry they are likely to have studied at primary school e.g. haikus/ acrostic poems and shape poems and, from that position, develop their understanding of form, structure, rhythm, rhyme, rhyme schemes and poetic techniques. The ballad form will be accessible to students as it is a narrative form of poetry with commonly understood and identifiable features. They will consider the history of the ballad through its traditional, broadsheet and lyrical forms. The study of 19th century narrative ballads such as Tennyson's 'Lady of Shalott' will challenge the students and introduce them to sophisticated vocabulary and comprehension skills. Students will also begin to analyse and infer subtle effects such as atmosphere from a text.

Sequencing – what prior learning does this topic build upon?	Sequencing – what subsequent learning does this topic feed into?
<p>KS2 – literacy and comprehension skills, understanding of the poetic genre, knowledge of story-telling devices and plot structures, understanding of and the ability to identify key word classes.</p> <p>KS3 Year 7 Term 1 – understanding plot structures, inferring meaning from a text, sentence structures and punctuation for effect. Term 2 – speaking and listening skills, narrative structures.</p>	<p>Year 7 – Comprehension and reading skills Terms 5&6 'Animal Farm'</p> <p>Year 8 – Challenging comprehension and reading skills Terms 1&2 'Macbeth'</p> <p>Year 9 – Study of poetry references in Educating Rita (Language Paper 2) Terms 1&2</p> <p>Year 10 – AQA Love and Relationships anthology analysis, analytical skills for analysing unseen poetry. Romeo and Juliet poetic devices and analysis</p> <p>Year 11 – AQA Love and Relationships anthology revision. Romeo and Juliet revision</p> <p>KS5 – Literature - Poetry analysis of the Romantics, Poems of the Decade and unseen poetry</p>
What are the links with other subjects in the curriculum?	What are the links to SMSC, British Values and Careers?
<ul style="list-style-type: none"> History – oral traditions of narrative stories and poems 	<p>SMSC</p> <ul style="list-style-type: none"> SP2 & 3 C1 & 4 <p>BV</p> <ul style="list-style-type: none"> 4, 5 <p>GB4</p> <ul style="list-style-type: none"> A, E, F, I
What are the opportunities for developing literacy skills and developing learner confidence and enjoyment in reading?	What are the opportunities for developing mathematical skills?
<p>The Ballad form – particularly the traditional and broadsides are engaging and fun with their jaunty rhythm patterns and use of oral formulae and repetition. This makes them accessible and will encourage students to develop a good understand of poetic techniques while engaging with the plots and characters.</p> <p>FROM THE LIBRARY: <i>Book Of Nonsense</i>; Edward Lear</p>	<p>Students will begin to consider poetic meter. They will count syllables in a line of verse, identify the number of lines in a stanza/the number of stanzas in the ballads they explore. They will develop their skills of identifying patterns to form rhyme schemes.</p>

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<p><i>Can I buy A Slice of Sky: Poems from Black Asian and American Indians; G. Nichols</i> <i>Classic Poems Vol.3; Collins</i> <i>Dark As A Midnight Dream; F. Waters</i> <i>Orchard Book of Poems</i> <i>The Oxford of Story Poems</i> <i>Poems From Many Cultures; F. Waters</i></p>	
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Intent – Concepts

What subject specific language will be used and developed in this topic?		What opportunities are available for assessing the progress of students?
<p style="text-align: right;"><u>Know</u></p> <p>To know the origin and history of the ballad form (traditional, broadsheet, lyrical) To know the context and plot of Tennyson’s ‘The Lady of Shalott’ and identify myth and legend To know a range of poetic devices with accurate terminology and definitions, for example sibilance, personification, assonance, half-rhyme To know how to identify genre and form by considering the typical features of a ballad To be able to identify and use varied sentence types – simple, compound, complex To know how to reference a text using appropriate quotations and punctuation</p> <p style="text-align: right;"><u>Apply</u></p> <p>Skills for presenting a clear, supported interpretation in a PETER-style paragraph Skills for interpreting meaning from a poem or inferring the effect on the reader Skills for speaking and listening effectively</p> <p style="text-align: right;"><u>Extend</u></p> <p>An awareness of and appreciation for texts from the literary canon A wide range of sophisticated vocabulary and their etymologies</p>		<p>Week 2 – PETER paragraph in response to The Highwayman Week 5/6 Assessment - ‘To what extent can the ‘Lady of Shalott’ be thought of as a gloomy poem?’</p> <p>Tracking point: w/b 10th January</p>
Alliteration Assonance Atmosphere Ballad (traditional/broadside/lyrical) Characterisation Couplet Direct speech, quotation marks Epic Form Imagery	Narrative/narrator Orature Personification Quatrain Repetition Rhyme/rhyme scheme Rhythm Setting Sibilance Simile	

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Language Metaphor Myth/legend	Stanza Structure Tragic	
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Intent – Concepts

	Lesson title	Non-negotiable content	Suggested activities and resources
Week 1	1.The History of the Ballad form	The history of the ballad form, oral/orature, traditional, broadsheet/broadside, lyrical ballad Identifying poetry from prose, ballad from epic	PowerPoint: 1 History of Ballad <i>Resources:</i> Ballads HQ Link
	2. Typical features of Ballads	Common features of ballads traditional/broadside/lyrical Identifying rhyme schemes/half-rhyme and direct/indirect speech	PowerPoint: 2 Features of Ballads <i>Resources:</i> Constance Kent Broadside
	3. The Highwayman	To understand what a quatrain is To understand what a stanza is To understand what rhythm is and to know it is created through the syllables in a line of verse To know the difference between verse and prose	PowerPoint: 3 The Highwayman <i>Resources:</i> The Highwayman Poem
Week 2	The Highwayman continued.	Plot recall Revise the identification of ballad features Identification and annotation of poetic devices Exploration of the meanings of poetic devices	PowerPoint: 4. Reading the Poem <i>Resources:</i> Ballads HQ Link
			PowerPoint: 5. Highwayman Features <i>Resources:</i> figurative language bingo. Poetic devices table.
Week 2	4. Atmosphere	To understand the term atmosphere To understand that poets deliberately use poetic techniques to create atmospheres To introduce adjectives which might describe atmospheres in The Highwayman PETER paragraph practise	PowerPoint: 6. Highwayman Atmosphere <i>Resources:</i>
Week 3	Introduction to The Tale of King Arthur	Explore sources for Tennyson’s poem Understand what a myth and legend are	PowerPoint: 7. Legend vs History <i>Resources:</i> Article

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		To understand the source story for Tennyson's 'The Lady of Shalott'	
	The Lady of Shalott	Read the whole of the poem The Lady of Shalott Key facts about Tennyson-	PowerPoint: Lady of Shalott <i>Resources:</i> Lady of Shalott Poem, Read whole poem – copy Identify features of a ballad in the ballad e.g. rhetorical questions/ direct speech/ tragic themes etc. Sequencing activity for part 1
	Part 1– Lady of Shalott	Analysing and interpreting the poem Understanding unfamiliar language	PowerPoint: Lady of Shalott P1
Week 4	Part 2– Lady of Shalott analysis	Understanding of the term atmosphere as an effect on the reader	PowerPoint: Lady of Shalott P2
	Part 3 – Lady of Shalott analysis	Recall personification, metaphor, and its effects throughout the poem Identification of peaceful pastoral scene Identification of the mysterious/eerie/gloomy atmospheres	PowerPoint: Lady of Shalott P3
	Part 4 – Lady of Shalott analysis		PowerPoint: Lady of Shalott P4
Week 5	PETER paragraph revision	Introduction to assessment question – <i>'To what extent can the Lady of Shalott be thought of as a gloomy poem?'</i> Revision of PETER paragraphs	PowerPoint: Lady of Shalott 5 <i>Resources:</i> Ballads HQ Link Students to explain/revise the PETER acronym and what the letters stand for Identification of the PETER components in an exemplar paragraph
	Creation of an example PETER paragraph	Creation of a PETER paragraph in answer to the question Differentiation/ paired/ table work or independent task	PowerPoint: Lady of Shalott 6 Creation of a paired/ whole table - practice paragraph in answer to the question Peer assess – green pen- using a success criteria – peer assessed by and WWW x2 targets for improvement x2
	Discussion about the purpose of an introduction and consideration of information relevant to an introduction Plan a response to the Lady of Shalott question	Consider what information should be in an introduction and create a whole class introduction Plan response to the question <i>'To what extent can the Lady of Shalott be thought of as a gloomy poem?'</i> Students to select a quotation from each part of the poem in answer to the question.	Quotations may be provided for less able students More able students should write their response independently and should use the whole class introduction as an example to create their own.

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Week 6	Assessment	Write a response to the poetry question	<i>'To what extent can the Lady of Shalott be thought of as a gloomy poem?'</i>
	Re-creation	Students to create a dramatic re-telling of each part of the poem Using their learned homework sections as the narration for the poem.	
	Re-creation	Continue to develop the recreation script Rehearsal of re-creation Create class success criteria for the performance Success criteria to include: projection, clarity of expression, intonation, body language, gesture, sustained performance, sequencing of events consistent with the poem	
	Performance	Performance of recreation of 'The Lady of Shalott'	This could be filmed for whole class assessment Success criteria: Accurate sequence of events of the poem Effective characterization of recognizable characters from the poem Sustained characterisation of students Clear voices / projection, intonation and pace Facial expression of actors to reflect accurate characterisation Inclusion of narrator Inclusion of props Inclusion of appropriate music – sound effects to create atmosphere