

Unit: The faces of war

Duration: 9 lessons

English
Year 9

<p>Year: 9</p>	<p>Unit: The Faces of War</p>
<p>Prior Learning</p> <p>In order to complete this unit successfully, pupils should be able to draw on their knowledge and experience of:</p> <ul style="list-style-type: none"> • conventions for oral presentations; • using vocabulary which identifies devices used by writers eg. simile, metaphor, imagery, stanza, onomatopoeia, rhythm etc; • annotating texts and taking notes; • planning, organising and revising a critical essay. 	<p>Outline</p> <p>Stage 1 Lessons 1-3</p> <ul style="list-style-type: none"> • class discussion on attitudes to war; • presentations of attitudes to war in prose and images. <p>Stage 2 Lessons 4-6</p> <ul style="list-style-type: none"> • reading and discussion of a range of poetry from World War 1 poets; • reading and discussion of a selection of poems on war by later writers; • consideration of similarities and differences in language and attitudes in World War 1 and later war poetry. <p>Stage 3 Lessons 7-9</p> <ul style="list-style-type: none"> • close reading and comparison of two contrasting war poems; • preparation, writing and revision of a critical essay.
<p>Starters</p> <p>(suggestions):</p> <ul style="list-style-type: none"> • the language of war; • attitudes continuum; • active & passive; • critical terms; • word deletion; • language of comparison; • proof-reading. 	<p>Expectations</p> <p>Most pupils will: read a range of poems about war, recognising in their speaking and writing how the poems reflect different experiences of and responses to historical events. They will write a critical comparison of poems from different periods, linking context and techniques to the poems' meaning and impact. They should be able to read aloud fluently, and articulate their response to the poems, the techniques used and the issues raised.</p> <p>Some pupils may not have progressed so far but will: respond to key themes and issues in some poems about war and appreciate some differences between poems. Through their speaking and writing they will show some understanding of writers' techniques, and describe some links between form and content.</p> <p>Some pupils will have progressed further and will: show critical understanding of the links between historical context, techniques and attitudes in poems about war from different periods. They will speak and write critically, confidently and coherently, linking language, meaning and effect through aptly chosen terminology.</p>

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OBJECTIVES				
WORD	SENTENCE	READING	WRITING	SPEAKING & LISTENING
W7 Layers of meaning V6 Terminology for analysis	S4 Integrate speech, reference and quotation S6 Paragraph organisation	R11 Author's standpoint R7 Compare texts R9 Compare writers from different times R17 Compare poets	Wr2 Exploratory writing Wr17 Cite textual evidence	S&L 1 Evaluate own talk S&L 4 Evaluate own listening skills S&L 10 Group organisation

Resources

Pupil resources:

Poems from a range of World War 1 poets to reflect different viewpoints and attitudes eg. Wilfred Owen: *The Send Off, Anthem for Doomed Youth, Dulce et Decorum Est*; Siegfried Sassoon: *Died of Wounds, The Hero, 'They', The Effect, Reconciliation*; Isaac Rosenberg: *Break of Day in the Trenches, The Dying Soldier*; Rupert Brooke: *Peace, The Soldier, The Dead*; Women's poetry eg. Jessie Pope; German war poetry.

Range of poetry from contemporary poets, eg. Liz Lochhead: *After the War*; Peter Porter: *Your Attention Please*; Vernon Scannell: *Refugees*; Moniza Alvi: *Exile*; Kevin Carey: *Again*; Gavin Ewart: *Disturbing Images*; + poetry from Vietnam, Korea, Falklands, Kosovo, Palestine

Teacher resources:

Guardian 23.1.91 for the language of war. Photographs by Don McCullin.

Dervla Murphy: *A Place Apart* Penguin 1979 (ISBN 014005030.2)

Excerpts from war films/TV eg. *Saving Private Ryan, All Quiet on the Western Front, Apocalypse Now, Machine Gunners, Black Adder, Henry V* (comparison of Olivier and Branagh versions)

Recent TV news coverage of war eg. Kosovo, Palestine/Israel CD ROMS eg. *Over the Nightmare Ground, British Poetry from Two World Wars – Headstrong Interactive*

Web sites eg. www.worldwar1.com; www.warpoetry.co.uk; www.angelfire.com; www.echonyc.com

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Stage 1: Lesson 1

Starter	Introduction	Development	Plenary	Homework
<ul style="list-style-type: none"> Introduce the objectives for the unit. Teacher introduces topic by looking at the language of war. Give pupils 'US and THEM' response cards, then show or say a range of contrasting terms for "our troops" as opposed to "the enemy". eg. from newspapers during the Gulf Conflict. <p>WE take out; suppress; eliminate; neutralise. THEY destroy or kill.</p> <p>WE ARE Brave and resolute; THEY ARE Blindly obedient; fanatical etc (Taken from The Guardian 23.1.91)</p> <p>Invite other examples from memory and discuss the attitudes behind the language.</p>	<ul style="list-style-type: none"> Show pupils 1 or 2 media examples to stimulate thinking about attitudes to war. eg. photos by Don McCullin or of the effect of warfare on young girl in Hiroshima or Vietnam; news footage of a current conflict; extract from opening of Saving Private Ryan; 'Once more unto the breach' scenes from Olivier or Branagh versions of Henry V etc. Discuss the attitudes to war of those who created or chose the images. Teacher models noting down the key features at word, sentence and text level which reveal those attitudes. 	<ul style="list-style-type: none"> Give each group of pupils a different short text or extract which presents an image of war. Use a range from different wars, and from different groups involved in war. eg. letter home from the trenches, the Falklands or Bosnia. Each 'expert' group discusses and identifies the attitudes to war visible in their text. They note down the key features at word, sentence and text level, as modelled by the teacher. Teacher does guided reading with one group, focusing on the way attitudes are revealed and/or concealed by language. 	<ul style="list-style-type: none"> Pupils create 'jigsaw groups' which consist of a representative from each of the 'expert' groups. They exchange impressions and cite the evidence on which those impressions are based. 	<ul style="list-style-type: none"> Watch news reports/read newspapers on any current wars/conflicts. Try to identify one example of media attitude towards the war eg. bias. Able pupils could be invited to use the school library and other resources to locate prose extracts about 20th century wars for use in coming lessons.

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Lesson 2: Stage 1

Starter	Introduction	Development	Plenary	
<ul style="list-style-type: none"> • Create a continuum of attitudes to war, using brief quotations from a range of the texts to be used later in the lesson. • Give out quotations on separate pieces of card. Pupils, in pairs, stand in a line with the most pro-war quotations at one end and the most anti-war quotations at the other. • Pupils explain why and how they decided on their positions. 	<ul style="list-style-type: none"> • Teacher does shared reading with class of a short text or prose extract which reveals the attitude of someone involved in World War 1 eg. letter from German soldier, British nurse in the World War 1, or recruitment poster. • Teacher, using a text analysis grid, models how to identify aspects of structure and language which demonstrate the writer's attitude. These should include text, sentence and word level features. 	<ul style="list-style-type: none"> • Each group is given two prose texts, one from World War 1 and the other from the late 20th Century. (eg. diary or personal writing, newspaper report, poster, letter etc). Each text should demonstrate the attitude of a person or identified group in a specific war eg. Vietnam war veteran, World War 1 officer, Kosovan refugee. • Pupils use a text analysis grid to compare aspects of language and structure which reveal the attitude of the writer. • Teacher does guided reading with the group most likely to need support in comparing texts. 	<ul style="list-style-type: none"> • Grids are displayed and groups give an example of the contrasts or similarities they found. • Invite comment on how the attitudes in these texts compare with the contemporary examples found for homework. • Review in relation to objectives. 	

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Lesson 3: Stage 1

Starter	Introduction	Development	Plenary	Homework
<ul style="list-style-type: none"> Active/passive. Exemplify the significance of removing the agent by citing Dervla Murphy's <i>A Place Apart</i> – when referring to a bombed post office, one group said, "it was blown up," whilst their opponents said, "...they blew it up." Each pair then writes a sentence about a contemporary war which is in the active voice. They give the sentence to another pair who must change it into the passive and be ready to explain the impact this change would have on a reader. 	<ul style="list-style-type: none"> Explain that groups have 10-15 minutes to prepare a short presentation which will be given during the lesson. Discuss what makes a presentation effective. eg. involvement of all group members, clarity of information and delivery, awareness of audience, use of visual/audio media, use of notes. All members of each group should contribute and each presentation should have three elements: <ol style="list-style-type: none"> a group reading of one of the texts they used in the previous lesson; assigning a category to the writer's attitude to war eg. glorifying war, denouncing war, taking a pragmatic view of war, a propagandist view etc. citing the evidence which enabled them to identify the writer's attitude to war. 	<ul style="list-style-type: none"> Share presentations. Listeners make notes on how attitudes are presented through language, style and structure. Teacher assesses speaking and listening. 	<ul style="list-style-type: none"> Review, with examples from listeners, the effectiveness of the presentations in revealing prose writers' attitudes to war. 	<ul style="list-style-type: none"> Pupils write reflectively about their participation in presentations as a speaker and as a listener. They should refer to the criteria introduced earlier and bear in mind the learning objectives for this stage.

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Lesson 4: Stage 1

Starter	Introduction	Development	Plenary	Homework
<ul style="list-style-type: none"> • Draw attention to the objectives for this stage. • Groups of pupils are given a significant word or a phrase from a First World War poem. They have one minute to decide how to say their word or phrase. • All pupils stand and one pupil is chosen to and say his/her words, and then sit. Other pupils follow, one by one. They can speak only if, when challenged, they can suggest a link between what they have heard and what they said. (Be very open as to what can be a link). • Discuss what pupils heard as well as what they said. 	<ul style="list-style-type: none"> • The teacher, acting as 'director', works with a group of pupils to develop a dramatised reading of the World War 1 poem from which extracts were used in the starter. • The rest of the class observe and listen as the teacher models how to ensure that all the group's voices feature in the reading, and that the reading reveals and reinforces the meaning. • Take feedback from pupil 'observers' on the skills needed by the director and the participants. 	<ul style="list-style-type: none"> • In groups pupils prepare a dramatised reading of one of a selection of World War 1 poems eg. The Soldier - Rupert Brooke, Survivors – Siegfried Sassoon, The Wind on the Downs - Marian Allen, Anthem for Doomed Youth – Wilfred Owen + poem from a German perspective. • Differentiation can come via the allocation of poems: the more able the group, the more challenging the poem. • Teacher does guided reading with one group, focusing on how to read in ways that reveal or reinforce meaning. 	<ul style="list-style-type: none"> • Presentations by each group of their reading of a poem. • Teacher assesses speaking and listening. 	

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Lesson 5: Stage 2

Starter	Introduction	Development	Plenary	Homework
<ul style="list-style-type: none"> Word deletion exercise based on the poem that will form the focus of the lesson. eg. verbs are deleted and pupils need to suggest possibilities. Share suggestions. 	<ul style="list-style-type: none"> Teacher reads the World War 1 poem to class eg. Dulce et Decorum Est – Wilfred Owen. Comment on the poet’s choice and use of verbs. Teacher then models analysis of part of the poem, identifying the writer’s <ul style="list-style-type: none"> ➤ voice, ➤ attitude ➤ purpose. Use text marking and annotation to identify linguistic evidence which links with these three aspects at text, sentence and word level, eg. vocabulary, imagery, sound, form, syntax, structure, intention. Demonstrate how to use an analysis grid to summarise that evidence. Ask pupils to consider the writer’s attitude to war in the light of that evidence. 	<ul style="list-style-type: none"> In groups, pupils analyse the rest of the poem in relation to the poet’s attitude to the war. Each group focuses on one aspect eg. vocabulary, imagery, sound, form, syntax, structure, intention and completes one section of an analysis grid. Pupils identify quotations from the poem to demonstrate the writer’s attitude to war. Differentiate through giving aspects with different levels of challenge to different groups of pupils or having abler pupils acting as chair and/or scribe. Teacher works with one group on the aspect likely to prove most challenging. 	<ul style="list-style-type: none"> Using a class grid on OHP or flipchart, the teacher draws information from each group to complete the grid. Discuss what is distinctive about exploring the experience of war through poetry as opposed to prose. Refer to language choices, syntax, form and impact on the reader 	

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Lesson 6: Stage 2

Starter	Introduction	Development	Plenary	Homework
<ul style="list-style-type: none"> Pairs of pupils are given the cut-up text of a recent war poem. They work in pairs or groups to suggest possible order for the pieces. Share and discuss the suggestions and then make the original text available. 	<ul style="list-style-type: none"> The teacher reads the starter poem aloud. Then, using the type of analysis grid pupils recognise, the teacher models how to identify features at word, sentence and text level which reveal the writer's attitude and techniques. Discuss as a class any differences in attitude, form and language noted between this poem and World War 1 poems studied earlier in the unit. 	<ul style="list-style-type: none"> Each group of pupils focuses on <i>one</i> recent war poem, exploring how it is similar to and different from World War 1 poetry studied in terms of attitude, form and language. Possible poems from <i>The Poetry of War</i> (BBC Publications, edited by Simon Fuller) include: <i>Convoy Episode</i>, John Wedge; <i>Elegy for an '88 Gunner</i>, Keith Douglas; <i>Pigtail</i>, Tadeusz Rozewicz; <i>August 6, 1945</i>, Alison Fell; <i>Post-War</i>, Libby Houston; <i>Your Attention Please</i>, Peter Porter; <i>Icarus Allsorts</i> by Roger McGough; <i>Green Beret</i> by Ho Thien and <i>No Heroes</i> by David Morgan. Differentiation can come via the allocation of poems. Teacher does guided reading with the group studying the most challenging poem. 	<ul style="list-style-type: none"> As a class summarise significant similarities and differences between First World War poetry and the poetry of later wars. 	

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Lesson 7: Stage 3

Starter	Introduction	Development	Plenary	Homework
<ul style="list-style-type: none"> Sequencing exercise. Pupils are presented with the cut-up lines or verses of two war poems, one written about World War 1 and one written towards the end of the 20th Century. They have to separate and sequence the poems. Read the poems aloud and discuss how pupils decided which pieces were part of which poem. 	<ul style="list-style-type: none"> Teacher, using OHP, models how to use a simple chart/table to summarise similarities and differences between the opening lines of the two starter poems. Pupils suggest quotes/evidence to support points made in comparison table: <ul style="list-style-type: none"> how the poem portrays war; the voice and attitude of the poet; how the form affects the meaning i.e. text and line structure, rhyme, imagery, other poetic devices. 	<ul style="list-style-type: none"> Pupils read closely and annotate the remaining lines of the two poems, and complete a comparison chart/table, identifying how attitudes to war have changed and how this is reflected in the language and structure of the poetry. Each group prepares the questions they would like to ask of the poets. Teacher does guided reading with a group of abler pupils who could be directed towards two poems by the same poets, other than those modelled by the teacher, for their comparison. 	<ul style="list-style-type: none"> The teacher (initially) takes the hot-seat, speaking in role as one of the poets, and answering questions from the groups. Next, if they have the confidence and ability to do so, pupils take over in the hot-seat. 	

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Lesson 8: Stage 3

Starter	Introduction	Development	Plenary	Homework
<ul style="list-style-type: none"> • Look together at the language needed for a literary comparison. • Give out response cards with prose, poetry or both on them. As the teacher shows a critical term from the Framework spelling list, pupils hold up the appropriate card. • Discuss decisions as necessary. • Do class look/say/cover/write/check on spellings. 	<ul style="list-style-type: none"> • Review what is distinctive about exploring the experience of war through poetry as opposed to prose. Refer to: <ul style="list-style-type: none"> - language choices; - syntax; - form; - impact on the reader. • Short shared writing session, in which the teacher demonstrates planning a critical comparison of two poems. The teacher signals the need for: <ul style="list-style-type: none"> - an introduction which provides an overview of the main points in the essay; - main body of the essay using connectives to aid text cohesion; - paragraph structure; - use of quotations; - conclusion. 	<ul style="list-style-type: none"> • Pupils plan their writing independently, bearing in mind the need for: <ul style="list-style-type: none"> - an introduction; - a line of argument, using connectives to aid text cohesion; - linked paragraphs; - appropriate quotations; - effective conclusion. • Pupils review plans with writing partners, listening to suggestions and amending planning accordingly. • Teacher does guided writing with one group, focusing on planning strategies. 	<ul style="list-style-type: none"> • Review the planning of the essay done so far. • Remind pupils of the terms used in the starter. 	<ul style="list-style-type: none"> • Write a critical comparison of the attitudes to war shown in poems from different times.

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Lesson 9 Stage 3

Starter	Introduction	Development	Plenary	Homework
<ul style="list-style-type: none"> On OHP teacher models revising, re-drafting and proofreading, using a QCA exemplar answer or an essay written previously by a pupil. Identify text and language features of critical writing. 	<ul style="list-style-type: none"> In pairs of writing partners, pupils look at each other's comparisons and comment constructively on them in relation to the features modelled in the starter. <ul style="list-style-type: none"> i.e. introduction, present tense, logical and causal connectives, cohesion within and between paragraphs, balanced look at both poems, reference to social/historical context, use of evidence, conclusion. Pupils revise and proof-read their assignment comparing their two chosen poems. (Some pupils may benefit from having access to a bank of appropriate connectives, sentence/paragraph openers, key poetic terminology etc.) Teacher's role is to support and develop pupils <i>during</i> this process through a guided session with one group. 	<ul style="list-style-type: none"> As a class, create a list of poems pupils would choose to include in anthology of war poetry for people of their own age. Require explanations for the recommendations. 	<ul style="list-style-type: none"> End the unit with: <ul style="list-style-type: none"> revisiting objectives to recognise what has been learned; re-reading the poem that means the most to the most pupils. 	