

PHOTO REDACTED DUE TO THIRD PARTY RIGHTS OR OTHER LEGAL ISSUES

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Targeting level 5 and above: teaching responses to reading

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Please check all website references carefully to see if they have changed and substitute other references where appropriate.

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Introduction

These two units are designed to support the teaching of reading skills and writing responses to reading. Diagnostic analysis of the pupils' reading skills reveals that pupils find it harder to respond to questions framed under assessment focuses (AFs) 4, 5 and 6. The last two present the most difficulty.

AF4 Structure, features, summary

Identify and comment on the structure and organisation of texts, including grammatical and literary features at text level.

AF5 Effect of language choice

Explain and comment on writers' uses of language, including grammatical and literary features at word and sentence level.

AF6 Writers' technique

Identify and comment on writers' purposes and viewpoints and the overall effect of the text on the reader.

The choice of objectives and the range of activities in these units reflect the need to improve pupils' skills in these areas. However, AF3 (*Deduce, infer or interpret information, events or ideas from texts*) is also covered in the materials as this can underpin the work in these other assessment focuses. Pupils who are working on the borders of levels 4/5 and 5/6 would benefit from working with these materials.

The lessons

The lessons are based on the Secondary National Strategy principles of teaching and are:

- informed by clear, focused objectives;
- direct and explicit;
- highly interactive;
- progressive;
- well matched to pupils' needs;
- inclusive.

The lessons are planned to last an hour, but can be adjusted to meet individual school schedules. Each unit comprises six lessons, which are designed for whole-class teaching. Unit 1 examines three poems with similar themes and ends with writing an extended critical response. Unit 2 focuses on reading non-fiction, leading into writing non-fiction. It is possible to substitute the texts with others of your own choice while maintaining the structure of the lessons, the group activities and the teaching strategies.

The activities ask for pupils to work in pairs as well as in larger groups. Some of the strategies advocated in the lessons have been covered in the unit on managing group work from the *Literacy across the curriculum folder* (DfEE 0235/2001); teachers who may not have had access to this training could read this module as preparation for teaching these units. Some lessons have identified homework which leads into the next lesson.

Both units have opportunities for pupils to use mark schemes to evaluate their reading responses. These are based on the Assessing Pupil Progress (APP) assessment guidelines to help teachers to integrate the use of these with their overall assessment policy.

Using the resources

The teaching resources are designed for use with an overhead projector (OHP), but if one is not available, sheets should be photocopied as handouts and distributed to pupils. Some resources could be enlarged and displayed so that you and the pupils may refer to them during the lessons.

Appendix 1 identifies the match between the Framework objectives and the assessment focuses. Some pupil targets are also included in this matrix. The appendix is used in Lesson 1 of the first unit to show pupils the connection between these aspects of reading and to allow them to evaluate their own strengths as readers and select targets for improvement. An enlarged version of the pupil targets is reproduced in the first lesson of the non-fiction unit.

Appendix 2 identifies the characteristics of readers at levels 4, 5 and 6. You may find this grid useful when organising same- or mixed-ability groupings for the group activities in both units.

Unit 1

Poetry

Lesson 1

Objectives

Year 9 5.1b Use a repertoire of reading strategies to analyse and explore different layers of meaning within texts

Year 9 6.2 Analyse in depth and detail writers' use of literary, rhetorical and grammatical features and their effects on different readers

Assessment focuses

AF3 Inference, evidence

AF5 Effect of language choice

AF6 Writers' technique

Teaching repertoire

Explanation

Discussion and dialogue

Modelling

Scaffolding

Reading strategies

Deduction

Inference

Rereading

Vocabulary

images

metaphor

phrases

predicting

symbolism

verbs

vocabulary

Resources

Appendix 1

Handout E1.1, pasted on to card and cut up

OHT/Handout E1.2

Handouts E1.3, E1.4

OHP pens of two different colours

Pinboard and drawing pins

Strips of card

Pike – exploring authorial viewpoint through use of imagery, metaphor and symbolism

Remember

5 minutes

Tell pupils that the focus of this unit is poetry. Activate pupils' prior knowledge by eliciting suggestions as to features of this genre and recording these on the board. Encourage pupils to illustrate their points with reference to their experience of reading and discussing poems.

Tell them that the three poems they will be looking at all deal with aspects of nature, and that they will explore the common ideas running through the poems.

Distribute **Appendix 1** and ask pupils to secure it in their workbooks. Explain what the four assessment focuses and objectives mean and tell the pupils these represent the key skills they will be developing in this unit on poetry and the next one on non-fiction. Point out how the reading targets reflect the assessment focuses and objectives. Ask pupils to identify a personal target from each area. You may wish to work with selected pupils to discuss the targets they select and check how these match your own assessment of their learning priorities.

Starter

10 minutes

Explain to pupils that they will be using their reading skills of inference and deduction to explore different layers of meaning. Display the phrase:

Killers from the egg

Explain that this phrase is taken from the poem pupils will read and model for the pupils how you would explore the possible meanings. The purpose is to demonstrate how the reader searches for meaning and to articulate the inferences and deductions you are making. Ensure that pupils are aware of how individual words give clues to possible meanings, which are then adjusted within the phrase/sentence/verse/overall text. For example:

1. The word *egg* tells the reader that the poet is referring to a creature, e.g. reptile, bird, extinct animal such as a dinosaur, or possibly even a mammal, including a human.
2. *Killers* suggests this is a deadly species – *killer* is a term normally used for human murderers and suggests someone harsh, cold and unfeeling. As it is in the plural, it also tells us that the poet is referring to a group and not an individual and that they have killed many times.
3. When linked to the phrase *from the egg* it suggests that, whatever the subject is, being a killer is not a choice – it is programmed from the beginning to be a killer. This idea is very chilling.

Try

10 minutes

Note: In this, and some later lessons, pupils should work in groups of four or in pairs. If there are pupils left over once the groups are formed, arrange for some groups to contain five pupils, with subsequent tasks for pairs undertaken in groups of three.

Group pupils into fours. Explain that they will be analysing the different layers of meaning in other phrases taken from the same poem. Distribute one different phrase from **handout E1.1** to each pair within the fours and ask them to use the reading strategies modelled to explore the possible meanings. Give them 2–3 minutes for this activity and then ask them to share ideas with the other pair in their group. Keep this brisk: allow 5–6 minutes.

Ask each group for one key idea they have initially formed about the characteristics of this killer. Keep this brief, but encourage pupils to articulate the reasoning behind their idea. Record the ideas on the board and take suggestions as to the identity of the killer.

Model

10 minutes

Display **OHT E1.2** and read the poem aloud. Allow time for pupils to reconsider their first impressions as to the identity of this killer. Following this initial reading, you could use an internet search engine to display images of a pike and ask pupils to reread the selected phrases and reflect on how well they helped them to visualise the creature.

Now ask the pupils to read the poem again with this question in mind:

What is the poet's attitude towards the pike?

Do not take any initial feedback at this point, just ask the pupils to keep their own ideas in mind while you undertake a shared reading of the first two verses to scaffold pupils' exploration of the poet's attitude.

Return to the first two verses. Ask pupils to identify the phrases that show Hughes admires the fish (e.g. '*perfect / Pike in all parts*', '*stunned by their own grandeur*', '*silhouette / Of submarine delicacy*') and underline these in one colour. Then ask pupils to identify the phrases that show Hughes fears the fish's power (e.g. '*Killers from the egg*', '*malevolent aged grin*', '*silhouette / Of submarine delicacy and horror*') and underline these with a different coloured pen. Through discussion and dialogue, ensure that pupils are aware of how each phrase demonstrates the respective points – articulate your own ideas aloud so that pupils can understand your thinking – and annotate the OHT to model how the pupils will need to work on the rest of the text.

Take some time to emphasise to the pupils that Hughes created the character of the fish through the use of powerful imagery that is designed to fire our imagination.

Try and apply

15 minutes

Distribute **handout E1.2** and strips of card.

Ask the pupils to work in their groups of four again, subdivided into pairs. Each pair should take one viewpoint and highlight and annotate the next five verses. Encourage pupils to use a range of reading strategies to identify and respond to the viewpoints in the text. They should work as pairs for 10 minutes and then feed back to the other pair for the last 5 minutes. Each group should prepare a short sentence or phrase that describes their view of the pike based on their reading of the poem and write this on their strip of card (e.g. '*The writer makes the pike sound like a remorseless serial killer*').

Secure

5 minutes

Ask a representative from each group to pin his or her card under one of the three headings 'Admire', 'Fear', 'Ambivalent' cut out from **handout E1.3**. The representative should then explain his or her choice to the class, referring to imagery in the poem to support his or her ideas. Drawing on the examples given, discuss how the same image can provoke different effects.

Homework

5 minutes

Distribute **handout E1.4** and explain the homework. Take time to explain the techniques of *metaphor* (a description of one thing in terms of another) and *symbolism* (the use of symbols or images to stand for something else). Pupils should read the extract from the interview with Hughes and use the information gained to annotate the last four verses of the poem, drawing on their skills of inference and deduction as well as their analysis of the writer's use of language. They should then write two sentences to answer the following question:

What do you think pike represent to Hughes?

Handout **E1.1**

Killers from the egg

Green tigering the gold

Silhouette of submarine delicacy and horror

A sag belly and the grin it was born with

A life subdued to its instrument

Indeed they spare nobody

Same iron in this eye

Pike

OHT/Handout E1.2

Pike, three inches long, perfect
Pike in all parts, green tigering the gold.
Killers from the egg: the malevolent aged grin.
They dance on the surface among the flies.

5 Or move, stunned by their own grandeur
Over a bed of emerald, silhouette
Of submarine delicacy and horror.
A hundred feet long in their world.

10 In ponds, under the heat-struck lily pads –
Gloom of their stillness:
Logged on last year's black leaves, watching upwards
Or hung in an amber cavern of weeds

The jaws' hooked clamp and fangs
Not to be changed at this date;
15 A life subdued to its instrument;
The gills kneading quietly, and the pectorals.

Three we kept behind glass,
Jungled in weed: three inches, four,
And four and a half: fed fry to them –
20 Suddenly there were two. Finally one
With a sag belly and the grin it was born with.
And indeed they spare nobody.
Two, six pounds each, over two feet long,
High and dry and dead in the willow-herb –

25 One jammed past its gills down the other's gullet:
The outside eye stared: as a vice locks –
The same iron in this eye
Though its film shrank in death.

A pond I fished, fifty yards across,
30 Whose lilies and muscular tench
Had outlasted every visible stone
Of the monastery that planted them –

Stilled legendary depth:
It was as deep as England. It held
35 Pike too immense to stir, so immense and old
That past nightfall I dared not cast

But silently cast and fished
With the hair frozen on my head
For what might move, for what eye might move.
40 The still splashes on the dark pond,

Owls hushing the floating woods
Frail on my ears against the dream
Darkness beneath night's darkness had freed,
That rose slowly towards me, watching.

Ted Hughes

Poem from Hughes, T. Pike, Lupercal, © Faber and Faber Ltd. Used with kind permission.

Handout **E1.3**

Admire

Fear

Ambivalent

Copy of interview with Ted Hughes

Handout **E1.4**

I used to be hooked on pike fishing when I was a teenager. I was totally obsessed by pike. And then, when I began to fish for salmon, my son was just coming to the same age I'd been when I became obsessed by pike. He became obsessed, too. So, through the 1970s, we used to go constantly to Ireland on these expeditions... fishing the dark, mystic lakes. And he caught some enormous pike. They have a totally different mystique. You become hooked on pike at some very deep level. I began to dream regularly about pike and about one particular lake where I did most of my fishing. Pike had become fixed at some very active, deep level in my imaginative life. This recurrent dream was always an image of how I was feeling about life.

When I was feeling good, I'd have dreams full of giant pike that were perhaps also leopards... always in that particular lake. They'd become symbols of deep, vital life. That's how I see it. My obsession with pike maybe was my obsession with those energies. It was a psychological thing. This went on for years. A very bad time might produce a nightmare dream of the lake lined with concrete, and empty.

I remember the day before I got married the first time [to American poet Sylvia Plath]. I hooked a pike in my dream, at tremendous depth. As it came up, its head filled the lake. I brought it out and its girth filled the entire lake. And I was backing it up, dragging the thing out.

I think the fascination of fishing is more than just fish. It's to do with the whole world... your reaction to and your response to water and things living in water, the fascination of flowing water and living things coming up out of it – to grab at you and be grabbed.

Article from Pero, T. R. Poet, Pike and Pitiful Grouse, an interview with Ted Hughes. © Thomas R. Pero. Used with kind permission.

Homework

Read the above extract and use the information gained to annotate the last four verses of the poem *Pike*. Write two or three sentences to answer the question:

What do you think pike represent to Hughes?

Lesson 2

Objectives

Year 9 5.1b Use a repertoire of reading strategies to analyse and explore different layers of meaning within texts

Year 9 5.2b Develop interpretations of texts, supporting points with detailed textual evidence

Year 9 6.3b Analyse how meaning can be conveyed in different ways according to structural and organisational choices at sentence and text level

Assessment focuses

AF3 Inference, evidence

AF4 Structure, features, summary

AF5 Effect of language choice

AF6 Writers' technique

Teaching repertoire

Discussion and dialogue

Modelling

Reading strategies

Inference and deduction

Rereading

Vocabulary

context

evidence

form

imagery

narrative

perspective

quotation

reference

structure

symbolism

viewpoint

vocabulary

Resources

Handout E2.1

OHT/Handout E2.2

OHT E2.3

Sticky notes

Blank OHTs and pens

A Case of Murder – examining authorial viewpoint through structure and language

Remember

10 minutes

Review the homework from Lesson 1: ask the pupils to share their two or three sentences with their partner and then with the other pupils in the group of four. They should select two sentences that represent the views of the group, write these on a strip of paper and place them under the headings on the wall. At some point in the lesson, encourage pupils to read these contributions.

Revise pupils' understanding of the literary terms of imagery, metaphor and symbolism covered in the previous lesson. Using the 'no hands' rule, ask pupils to provide definitions and examples for each term, referring back to the *Pike* poem they read. Explain that in this lesson pupils will be analysing the author's viewpoint in another poem, this time written by the poet Vernon Scannell, and exploring the structural and language choices made.

Starter

15 minutes

Distribute **handout E2.1** cut into strips and ask pupils in groups of four to sequence the poem in the order they think makes sense. Tell them that the start and end of the poem are indicated by the numbers 1 and 16. This is a quick activity and they should move through this at a brisk pace. Do not display or tell them the title of the poem.

Now display **OHT E2.2** and read the poem aloud while the pupils follow from their versions. Ask for some feedback on the decisions they made in order to sequence the events of the narrative. Through discussion and dialogue explore the similarities and differences between the structural choices they made and the original. Pupils should be encouraged to discuss their reasons for their decisions, focusing on the use of connectives such as 'but', 'then' and 'and' and other cohesive devices and textual details linking the stanzas. Reassure them that even if they do not have the exact order the poet decided, what they have probably done is make sense of the events. Ensure pupils reorder their strips to match the OHT.

Now ask pupils to reread their strips. Tell them that they are going to investigate how the text is structured. Ask pupils to separate the text into three parts and decide where the divisions will be. Distribute sticky notes and ask them to create a heading for each division, explaining what that part of the poem is about.

Take a contribution from one group and ask the remaining groups to reflect on that group's choices. Elicit contributions that differ significantly from the first group's decision and explore these. Model pupils' choices by annotating the OHT to build pupils' understanding of how the poem is structured as follows:

1. Context or setting for the event (From 'They should not have left him there alone' to 'Crooning dark warmth: he loathed all that')
2. The development, where the murder of the cat is described (From 'So he took Daddy's stick and he hit the cat' to 'And the soft black thud was dumped on the floor.')

3. The effect the murder has on the boy's imagination (From 'Then the boy was suddenly terrified' to 'And the huge black cat pads out of it.')

Through the discussion, illuminate for pupils that the poem is structured chronologically and explore the impact of this on the meaning. Ask pupils to reflect on how the impact and meaning of the poem would be changed if the poet had begun by exploring the boy's guilt and the subsequent development of the cat as the monster of his imagination.

Model

10 minutes

Explain that in this part of the lesson they will be investigating the vocabulary choices the poet has made and exploring how these reflect the mood and purpose of the poem.

Model rereading the first section (Context), annotating the descriptions of the cat and the boy, and articulate how the reader is encouraged to sympathise with the boy rather than the cat. (For example, 'He was only nine, not old enough / To be left alone in a basement flat' – This makes the boy sound neglected and vulnerable.) Draw pupils' attention to the inferences and deductions you are making.

Then working as a class, ask pupils to answer the following question:

How does the poet make the cat sound unpleasant?

Using the 'no hands' rule, take feedback and annotate the first section of the poem to identify the phrases and images that build up this picture of the cat.

Pupils may make the following points:

- The description of the cat makes it sound fat and smug – it is as *plump as a cushion*; there are hints of it being evil, e.g. *mad gold stare*.
- The description of it as a *buzzing machine* indicates it is an inanimate object and depersonalises it.
- It is *soft black stuff* – the use of the word *stuff* suggests it has no value.

Encourage pupils to explore the different layers of meaning that can be inferred from specific textual details and identify the literary techniques used, such as metaphor, and the effects these create.

Now ask the pupils to reread the first part with this question in mind:

How does the poet suggest that the boy is not totally to blame for what happens to the cat?

Repeat the procedure above, ensuring that pupils identify and understand the remaining points.

- He is not old enough to be left with the cat – the word *alone* is repeated several times in the opening lines.
- He lives in a basement flat, which means he is cut off from natural light – this symbolises his behaviour is unnatural.
- He is only a young child (aged nine) and there is no adult to guide or supervise his behaviour.

Remind pupils of the work they completed in the previous lesson to identify the attitude of the poet to the pike. Referring back to the textual details they have already selected, ask pupils the following question:

What is the author's view of who is to blame for this incident?

Through discussion and dialogue, draw out pupils' understanding of the following points:

- His parents have abdicated responsibility and there is no adult there to guide and monitor his actions – the poem begins with the accusatory judgement: 'They should not have left him there alone'.
- The aside to the reader – 'Better have left him with a fair-sized rat!' – suggests that the adults should have known better than to leave him with an animal he resented and hated.
- 'Daddy's stick' is an uncomfortable phrase – it was close to hand and there is the implication that the boy knew it would be useful for hitting the cat, possibly from his personal experience of being hit with it.

Ask the pupils who the author wants us to sympathise with in the opening part of the poem.

Try

10 minutes

Distribute **handout E2.2** for the pupils to read and annotate. Divide the class into two halves, A and B. Ask the As to work in pairs through the remaining two sections of the poem to look at the character of the cat, and the Bs to work in pairs to look at the behaviour of the boy. Remind pupils that they need to use the repertoire of reading strategies modelled to explore the different layers of meaning and build their understanding of how the different characters are portrayed.

Secure

15 minutes

Join A and B pairs together to form a new group of four. Working in these new groups, ask pupils to use their work to answer the question displayed on **OHT E2.3**:

Does the poet want us to think that the boy is totally to blame for the death of the cat?

Give each group a blank OHT and ask them to write on it a response that is based on evidence from the text to support their view. Remind the pupils that they are not being asked to form an opinion on whether it is right or wrong to kill cats. They are required to explore and explain how the poet creates the feelings of the boy and the reasons why the cat is killed. Remind pupils to support their points with precise evidence and explanation.

Ask a representative from the two groups to display his or her OHT. Ask the other pupils to comment on these pupils' explanations, either in support or to offer alternative ideas.

Now ask the pupils to think of a title for the poem. Remind them that titles are crucial in underpinning or highlighting the author's perspective. Take one or two contributions. Tell them the title and ask them what it suggests about the author's viewpoint and the theme of the poem. Discuss how this fits in with the details they have already explored.

Display the completed OHTs with the material gathered on *Pike* from the previous lesson. Reflect on the learning of the lesson – exploring the author's viewpoint through the language and structural choices made – and link this to the work carried out in the previous lesson.

A Case of Murder

Handout E2.1

They should not have left him there alone,
Alone that is except for the cat.

He was only nine, not old enough
To be left alone in a basement flat,
Alone, that is, except for the cat.

A dog would have been a different thing,
A big gruff dog with slashing jaws,

But a cat with round eyes mad as gold,
Plump as a cushion with tucked-in paws –
Better have left him with a fair-sized rat!
But what they did was leave him with a cat.

He hated that cat; he watched it sit,
A buzzing machine of soft black stuff,

He sat and watched and he hated it,
Snug in its fur, hot blood in a muff,
And its mad gold stare and the way it sat
Crooning dark warmth: he loathed all that.

So he took Daddy's stick and he hit the cat.

Then quick as a sudden crack in the glass
It hissed, black flash, to a hiding place

In the dust and dark beneath the couch,
And he followed the grin on his new-made face,

A wide-eyed, frightened snarl of a grin,
And he took the stick and he thrust it in,
Hard and quick in a furry dark.

The black fur squealed and he felt his skin
Prickle with sparks of dry delight.
Then the cat again came into sight,
Shot for the door that wasn't quite shut,

But the boy, quick too, slammed fast the door:
The cat, half-through, was cracked like a nut
And the soft black thud was dumped on the floor.

Then the boy was suddenly terrified
And he bit his knuckles and cried and cried;
But he had to do something with the dead thing there.

His eyes squeezed beads of salty prayer
But the wound of fear gaped wide and raw;
He dare not touch the thing with his hands
So he fetched a spade and shovelled it

And dumped the load of heavy fur
In the spidery cupboard under the stair
Where it's been for years, and though it died
It's grown in that cupboard and its hot low purr
Grows slowly louder year by year:

There'll not be a corner for the boy to hide
When the cupboard swells and all sides split
And the huge black cat pads out of it.

They should not have left him there alone,
Alone that is except for the cat.
He was only nine, not old enough
To be left alone in a basement flat,
Alone, that is, except for the cat.
A dog would have been a different thing,
A big gruff dog with slashing jaws,
But a cat with round eyes mad as gold,
Plump as a cushion with tucked-in paws –
Better have left him with a fair-sized rat!
But what they did was leave him with a cat.
He hated that cat; he watched it sit,
A buzzing machine of soft black stuff,
He sat and watched and he hated it,
Snug in its fur, hot blood in a muff,
And its mad gold stare and the way it sat
Crooning dark warmth: he loathed all that.
So he took Daddy's stick and he hit the cat.
Then quick as a sudden crack in the glass
It hissed, black flash, to a hiding place
In the dust and dark beneath the couch,
And he followed the grin on his new-made face,
A wide-eyed, frightened snarl of a grin,
And he took the stick and he thrust it in,
Hard and quick in a furry dark.

The black fur squealed and he felt his skin
Prickle with sparks of dry delight.
Then the cat again came into sight,
Shot for the door that wasn't quite shut,
But the boy, quick too, slammed fast the door:
The cat, half-through, was cracked like a nut
And the soft black thud was dumped on the floor.
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And he bit his knuckles and cried and cried;
But he had to do something with the dead thing there.
His eyes squeezed beads of salty prayer
But the wound of fear gaped wide and raw;
He dare not touch the thing with his hands
So he fetched a spade and shovelled it
And dumped the load of heavy fur
In the spidery cupboard under the stair
Where it's been for years, and though it died
It's grown in that cupboard and its hot low purr
Grows slowly louder year by year:
There'll not be a corner for the boy to hide
When the cupboard swells and all sides split
And the huge black cat pads out of it.

Vernon Scannell

Poem from Scannell, V. *A Case of Murder, New & Collected Poems 1950–1993*. Published by Robson Books Ltd. Reproduced by permission of the Vernon Scannell Estate.

Does the poet want us to think that the boy is totally to blame for the death of the cat?

Lesson 3

Objectives

Year 9 5.1b Use a repertoire of reading strategies to analyse and explore different layers of meaning within texts

Year 9 5.2a Analyse and respond to the range of ideas and differing viewpoints, purposes and themes in a variety of related texts

Year 9 6.2 Analyse in depth and detail writers' use of literary, rhetorical and grammatical features and their effects on different readers

Assessment focuses

AF3 Inference, evidence

AF5 Effect of language choice

AF6 Writers' technique

Teaching repertoire

Activating prior knowledge

Discussion and dialogue

Investigation

Modelling

Reading strategies

Inference and deduction

Processing vocabulary

Rereading

Vocabulary

compare

contrast

different

image

metaphor

perspective

similar

title

viewpoint

Resources

OHT/Handout E3.1

OHTs E3.2, E3.3

Flipchart

Vultures – making links and exploring connections

Remember

10 minutes

Activate the learning from the previous two lessons by asking pupils to review the themes they have explored in the two poems they have read. Ensure that pupils are aware that both poems have looked at aspects of killing, one through description of the animal world and the other through a narrative. Ask pupils to work with a partner to discuss the following question:

What are the similarities and differences between Hughes' view of pike and Scannell's view of the boy?

Arrange pupils into groups of four and ask for some brief sharing of the main ideas. Ask the pupils to note down quickly the main ideas they discussed. Take one response from each group and write it on the flipchart. Pupils may contrast the initial sympathy Scannell feels for the boy with Hughes' fear of the pike and also explore the similarities in the way the violence of their actions is described.

Tell pupils that they will now explore the themes and viewpoints in a related poem, developing their skills in analysing the layers of meaning and exploring the impact of the poet's language choices. Explain that the work they carry out over this lesson and the next lesson will be preparation for writing an extended response on the themes of the poems.

Model

15 minutes

Ask the pupils what they know about vultures. Give them a minute to discuss with their partner adjectives to describe the birds. Using the 'no hands' rule, take feedback and record the adjectives pupils suggest on the board. Ensure that pupils are aware that vultures are birds that feed on dead flesh.

Tell the pupils that the activity you are about to model requires the reader to analyse vocabulary and make decisions about the impact of words in the context of the poem and the meaning the author wishes to create.

Display **OHT E3.1**. Model how to consider the merits and impact of each option for the first two blanks by reading each word in the context of the line and thinking about them in relation to the main ideas of the poem. Articulate your thinking clearly by explaining what each word means and how its inclusion in the line reveals different layers of meaning. Think about:

1. It is not crucial that the original word ('drizzle') is selected for the first blank, as 'damp' would serve as a good alternative and maintain the alliterative effect; pupils need to see that other words can operate in a similar, but different way.
2. The second blank could be replaced with any word and still make sense, but in the context of the poem support pupils to explore the connotations of the word 'bone' ('death', 'skeleton', 'horror') and why it is more effective than 'limb'.

3. Invite the pupils to offer their choice, with an explanation, for the third substitution. The third blank needs to be thought about in the context of the birds – ‘*nestled*’ has associations with nests, and in this case has a designed impact which the other words would not achieve.

Try

15 minutes

Now ask the pupils to form groups of four. Distribute **handout E3.1** and ask them to work in pairs for this activity. Allow them 10 minutes to work as a pair and then ask them to re-form into new pairs and share their responses.

Remind the pupils that this is not a ‘guess the right answer’ activity; they are exploring shades of meaning and how writers have choices when creating texts. Review reading strategies such as *inference* that pupils should use to help them to complete this activity. Ensure that pupils use the processing vocabulary strategy to help them work out the meaning of some of the more challenging vocabulary and references in the poem, e.g. ‘*charnel-house*’.

Apply

10 minutes

Display **OHT E3.2**. Read the first two verses with the original vocabulary choices. Ask pupils for feedback as to vocabulary choices they made and through discussion and dialogue explore the differences in meaning of the poet’s words. Draw out pupils’ understanding of how the vocabulary choices create gruesome images and discuss how these relate to the ideas in the poem. Pupils may comment on how the vultures are loving towards each other, even after they have fed on a rotting corpse. Link this idea to the way the concentration camp commander shows his love for his children by stopping to buy them sweets after a day spent carrying out evil acts.

Tell pupils there is a final verse which encapsulates the writer’s viewpoint. Point out the use of ellipsis at the end of the second verse which indicates that this is unfinished.

Remind the pupils that they have been developing an understanding of the author’s viewpoint in these lessons. Allow pupils to discuss in pairs what the poet’s viewpoint is in this poem. Keep this brief and move on to the final task. Do not take feedback as you want this to emerge in the final part of the lesson.

Secure

10 minutes

Ask pupils to work independently and to write brief notes summarising what ideas the third verse would include and how it would reflect the writer’s viewpoint.

Ask for two or three contributions and prompt others to comment on whether the ideas given are similar to their own and extend and refine these suggestions. Pupils’ responses may comment on how the writer is amazed that love exists in the hearts of cruel and evil creatures and how this gives him a hopeful or a despairing viewpoint.

Finish the lesson by displaying **OHT E3.3** and reading the complete poem. Allow time for pupils to consider whether the final verse matched their suggestion and explore the ambiguity in this verse.

Review how pupils have built an interpretation of the poem, exploring the poet’s language choices and making links and connections between the ideas, themes and viewpoint. Explain that pupils will develop this work in the next lesson.

Vultures

OHT/Handout **E3.1**

<p>In the greyness and ____ of one despondent dawn unstirred by harbingers of sunbreak a vulture</p> <p>5 perching high on broken ____ of a dead tree ____ close to his mate his smooth bashed-in head, a pebble</p> <p>10 on a stem rooted in a dump of gross feathers, inclined _____ to hers. Yesterday they picked the eyes of a _____</p> <p>15 corpse in a water-logged trench and ate the things in its bowel. Full ____ they chose their roost keeping the hollowed remnant</p> <p>20 in easy range of cold telescopic eyes... Strange indeed how ____ in other ways so particular</p> <p>25 will pick a corner in that charnel-house tidy it and ____ up there, perhaps even fall asleep – her face turned to the wall!</p> <p>30 ...Thus the Commandant at Belsen Camp going home for the day with ____ of human roast _____ rebelliously to his hairy</p> <p>35 nostrils will stop at the wayside sweet-shop and pick up a chocolate for his ____ offspring waiting at home for Daddy's</p> <p>40 return ____</p>	<p>drizzle rain damp mist</p> <p>bone twig branch limb nestled cuddled huddled snuggled</p> <p>affectionately closely sweetly lovingly</p> <p>rotted swollen bloated decaying</p> <p>fed gorged fortified satisfied</p> <p>affection love fondness friendship</p> <p>fold rest hide coil</p> <p>smell fumes stink stench hanging clinging sticking pasted</p> <p>young innocent delicate tender</p> <p>. ! ... -</p>
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Vultures

OHT/Handout **E3.2**

In the greyness
and drizzle of one despondent
dawn unstirred by harbingers
of sunbreak a vulture
5 perching high on broken
bone of a dead tree
nestled close to his
mate his smooth
bashed-in head, a pebble
10 on a stem rooted in
a dump of gross
feathers, inclined affectionately
to hers. Yesterday they picked
the eyes of a swollen
15 corpse in a water-logged
trench and ate the
things in its bowel. Full
gorged they chose their roost
keeping the hollowed remnant
20 in easy range of cold
telescopic eyes...
Strange
indeed how love in other
ways so particular
25 will pick a corner
in that charnel-house
tidy it and coil up there, perhaps
even fall asleep – her face
turned to the wall!
30 ...Thus the Commandant at Belsen
Camp going home for
the day with fumes of
human roast clinging
rebelliously to his hairy
35 nostrils will stop
at the wayside sweet-shop
and pick up a chocolate
for his tender offspring
waiting at home for Daddy's
40 return...

Vultures

OHT E3.3

In the greyness
and drizzle of one despondent
dawn unstirred by harbingers
of sunbreak a vulture
5 perching high on broken
bone of a dead tree
nestled close to his
mate his smooth
bashed-in head, a pebble
10 on a stem rooted in
a dump of gross
feathers, inclined affectionately
to hers. Yesterday they picked
the eyes of a swollen
15 corpse in a water-logged
trench and ate the
things in its bowel. Full
gorged they chose their roost
keeping the hollowed remnant
20 in easy range of cold
telescopic eyes...
Strange
indeed how love in other
ways so particular
25 will pick a corner
in that charnel-house*
tidy it and coil up there, perhaps
even fall asleep – her face
turned to the wall!
30 ...Thus the Commandant at Belsen
Camp going home for
the day with fumes of
human roast clinging
rebelliously to his hairy
35 nostrils will stop
at the wayside sweet-shop
and pick up a chocolate
for his tender offspring
waiting at home for Daddy's
40 return...
Praise bounteous
providence if you will
that grants even an ogre
a tiny glow-worm
45 tenderness encapsulated
in icy caverns of a cruel
heart or else despair
for in the very germ
of that kindred love is
50 lodged the perpetuity
of evil.

Chinua Achebe

'Vultures' taken from COLLECTED POEMS by Chinua Achebe. © 1971, 1973, 2004, 2005, Chinua Achebe. All rights reserved.

* charnel-house: a place where the bones thrown up by gravediggers are put

Lesson 4

Objectives

Year 9 5.2a Analyse and respond to the range of ideas and differing viewpoints, purposes and themes in a variety of related texts

Year 9 6.2 Analyse in depth and detail writers' use of literary, rhetorical and grammatical features and their effects on different readers

Year 9 6.3b Analyse how meaning can be conveyed in different ways according to structural and organisational choices at sentence and text level

Year 9 10.2b Analyse a range of texts or language uses, drawing on terminology related to literary, linguistic and grammatical features

Assessment focuses

AF4 Structure, features, summary

AF5 Effect of language choice

AF6 Writers' technique

Teaching repertoire

Activating prior knowledge

Explanation

Modelling

Questioning

Reading strategy

Rereading

Vocabulary

effect

form

imagery

spider diagram

structure

symbolism

themes

title

tone

vocabulary

Developing an analytical response to reading

Remember

10 minutes

Activate pupils' prior knowledge by reminding them that the three poems offer perspectives on the predatory nature of animals and the human race. Reinforce how the poets have chosen different ways to express these thoughts but have employed similar writing tools to construct their poems. They have selected language, images, symbols, metaphors, punctuation, form and style to convey their meaning to the reader.

Introduce **OHT E4.1**, which reminds pupils of some of the terms they should be using when responding to literature. Distribute this as **handout E4.1** and ask pupils to secure it in their books. Ask pupils to read the list and using the 'no hands' rule, check understanding by asking them to provide definitions for selected terms. Identify any terms that need clarification and provide an appropriate definition. Encourage pupils to refer to the list when working through the activities.

Explain that in this lesson pupils are going to draw together the understanding of the poems they have developed over the previous lessons to help them to plan an analytical response to a question on each poem.

Model

15 minutes

Tell pupils that you are going to show them how to begin to answer the question: *How does the poet comment on human nature in the poem 'Vultures'?*

Ensure pupils understand what the question is asking and check pupils' understanding of the term 'human nature', e.g. ways of thinking, feeling and behaviour that all human beings have in common.

Use a spider diagram or flow diagram to draw out the features below:

1. Title/themes
2. Structure
3. Vocabulary choices
4. Imagery and symbolism
5. Form
6. Tone
7. Effect

Annotate on a large sheet of paper how the poet uses each of the above to impact on the reader. When demonstrating to pupils, make sure you refer to and use the terminology on **handout E4.1**. Articulate the questions you are asking yourself and model how to give effective answers, e.g. *What does the title refer to? Vultures. What does this make me think of? Birds of prey, man as predator? What themes is the writer trying to show here? Birds and man are the same.* Use **handout E4.2** to help you. Ensure that pupils have copies of the poem and refer to the evidence in the text and invite pupils to add their own ideas.

Resources

OHT/Handout E4.1

Handout E4.2

Large sheet of paper or
blank OHT

Sugar paper

You may like to spend more time on those aspects which you know the pupils find challenging. Keep this plan for use in the next lesson – ensure that it is clear, legible and large enough to be read by all pupils. Alternatively you could model this on to an OHT and keep for reference.

Try

15 minutes

Now divide the class into two halves and ask them to work in groups of four. Give each group a question and poem on which to focus. Allocate *Pike* to the more able pupils and *A Case of Murder* to the remaining pupils. Ask them to discuss their poem and question, recording their ideas, responses and textual evidence on sugar paper. The question is the same for both poems:

Explain some of the ways the poet conveys his view on human nature and the animal world in the poem.

Remind pupils that they need to cover each of the features explored for the previous poem and encourage them to use the same questioning strategy to develop their ideas and responses. Pupils should refer back to the annotated versions of the poems prepared in previous lessons to help them to select relevant textual evidence.

Apply

10 minutes

Ask each group of four to exchange their spider diagram with another four who worked on a different poem. Explain that pupils should read the plans and offer any new suggestions or advice for linking ideas. Encourage pupils to reflect on how their analysis of the first poem can help them to suggest different ideas and responses to the plan for the other poem.

Secure

10 minutes

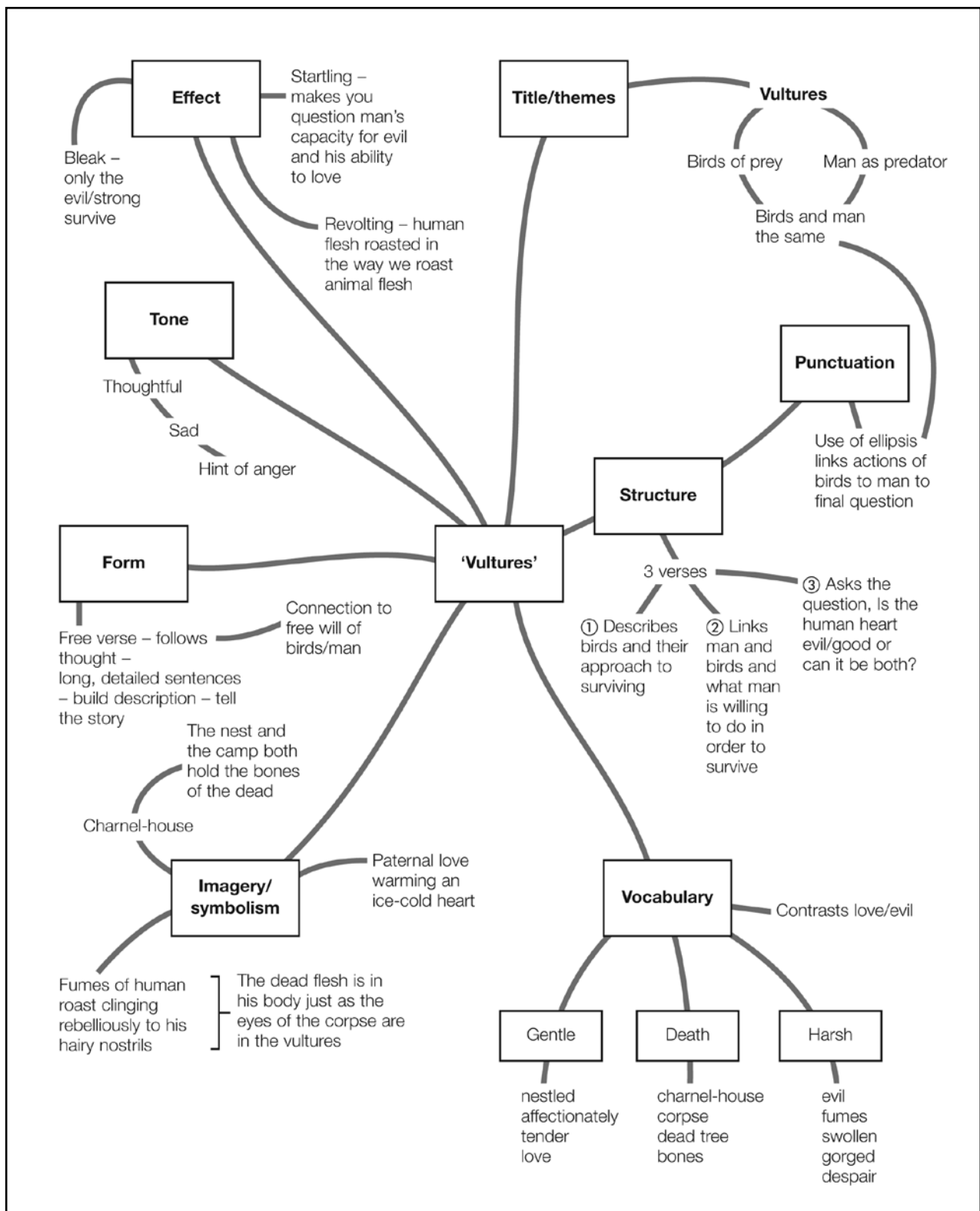
Pupils return to their spider diagram and reflect on the suggestions. Take feedback for each poem, recording pupils' ideas and responses on a separate spider diagram or flow diagram. Explain that pupils will use their plans to develop an analytical response in the next two lessons.

Vocabulary list for analytical responses about *Pike, A Case of Murder and Vultures*

alliteration	rhyme
couplet	rhythm
effect	standpoint
form	stanza
image	structure
imagery	style
line	symbolism
metaphor	themes
opinion	tone
poet	verse
punctuation	viewpoint
quotation	vocabulary

Spider diagram

Handout E4.2



Lesson 5

Objectives

Year 9 5.2b Develop interpretations of texts, supporting points with detailed textual evidence

Year 9 6.2 Analyse in depth and detail writers' use of literary, rhetorical and grammatical features and their effects on different readers

Year 9 6.3b Analyse how meaning can be conveyed in different ways according to structural and organisational choices at sentence and text level

Assessment focuses

AF4 Structure, features, summary

AF5 Effect of language choice

AF6 Writers' technique

Teaching repertoire

Activating prior knowledge

Explanation

Investigation

Modelling

Reading strategies

Close reading

Rereading

Vocabulary

evidence

explain

point

Resources

OHT/Handout E5.1

Handout E4.2 (from Lesson 4) and E5.2

Preparing to write an analytical response

Remember

10 minutes

Display the spider diagrams created for each poem in the previous lesson around the classroom. Remind pupils that in the last lesson they gathered ideas for writing a response to the poems they have read in this unit.

Display **OHT E5.1** and distribute it as **handout E5.1**. Explain that these notes outline the skills pupils will need to construct an effective analytical response from their plans. Allow pupils time to skim-read the handout.

Model

10 minutes

Remind pupils of the question set on the poem 'Vultures' in the previous lesson:

How does the poet comment on human nature in the poem 'Vultures'?

Use the plan of 'Vultures' (**handout E4.2**) and explain you are going to model the process of transforming the plan into an analytical response to this question. Through discussion and dialogue, ask pupils to identify the main aspects of the poem that will best answer the question and highlight these on the plan. Refer pupils to **handout E5.1** and explain that using the checklist will guide them in constructing an answer.

Model the beginning of the answer. Focus initially on the title of the poem, so ensure that this has been highlighted on the plan. Articulate how you are following the PEE (point, evidence, explanation) structure to help shape the opening of your answer:

'I am going to begin by using the question in my first sentence – that way I know I am focusing on what the answer requires. The poem is called 'Vultures' so the title is significant. I am going to write ...

The poet comments on the cruel nature of humans by calling his poem 'Vultures', which are carrion as they feed on dead flesh.

Now that's my point. I need some evidence to justify it ...

The image of the 'fumes of human roast clinging rebelliously to his hairy nostrils' suggests that dead human flesh is in the camp commandant's body, just as the eyes of the swollen corpse are in the vultures' stomachs.

Now I need an explanation of the evidence ...

The poet wants the reader to understand that the actions of the birds and the camp commandant are the same; both benefit from the death of others. The birds and the camp commandant do this so that they can stay alive and feed their families. This links the two species and makes them both predators.'

Emphasise how you have supported the point you have made with precise evidence from the text and a detailed explanation. Explain to pupils that they will need to draw on these skills in the next part of the lesson.

Try

10 minutes

Organise the pupils into mixed-ability groups of four – this is their home group to which they will return. Number pupils 1–4, ensuring that the more able pupils are allocated numbers 3 and 4. Regroup the pupils to work on the four areas below. Their number corresponds to the aspect they will discuss.

1. Vocabulary choices
2. Use of punctuation/sentence structure
3. Imagery and symbolism
4. Form, structure and tone

Distribute **handout E5.2**. Pupils should use this to make notes on their area, ready for feeding back to the home group. Remind pupils how they need to keep the question in mind as they identify how these features are used and explain the effects they create. Encourage pupils to refer back to the previous work they have completed on the poems and think about the way they have analysed these aspects. Allow pupils 10 minutes to discuss their ideas and to complete the investigation of their area.

Apply

20 minutes

Working independently, ask pupils to write a short response relating to their area, making sure that they use the checklist to construct the answer. All the pupils need to write the answer, as they will return to their group to feed back. Tell them that it is more important to construct one or two important points well than it is to write about everything. They should use the same PEE (point, evidence, explanation) format as you did when you modelled the answer.

Allow pupils 5 minutes to write their responses and then return to their home group and combine their ideas.

The expert for each area should take responsibility for leading the written response for their area. Identify one group which will write their answer on to an OHT, and choose the scribe within the group. All groups will have the same final outcome as pupils will feed back to their group and the full answer will be constructed. Keep this brisk as you want time to explore the answer in the **Secure** section.

Secure

10 minutes

Read aloud the OHT prepared by the pupils and ask them to check against the checklist whether the class answer covers all the relevant areas. Allow the pupils time to consider where they may need to make changes to improve the quality of the written response. Elicit suggestions from pupils and annotate the OHT with these improvements.

Discuss other situations where pupils will use these skills to build a written response such as responding to a question on a text in a test situation.

A checklist for reading responses

OHT/Handout **E5.1**

<p>Be clear about the author's purpose</p>	<p>Have you understood what you are being asked to write about?</p> <p>Have you asked yourself:</p> <p><i>What do I feel about this text?</i></p> <p><i>How has the writer made me react in this way?</i></p>
<p>Select in a logical way the main points from the text</p>	<p>Have you looked at all or some of the following?</p> <ol style="list-style-type: none"> 1. How does the title of the text link to the overall meaning in the text? 2. What is/are the theme(s) or main idea(s)? 3. How does the form/structure support this? 4. How does the writer's choice of vocabulary affect the reader and the impact of the text? 5. How has the use of imagery/symbolism/metaphor added to the meaning of the text? 6. Have you worked through the text in a coherent way, e.g. chronologically, contrasting arguments, writer's devices?
<p>Write a focused answer</p>	<p>Are all the points you have made relevant to what you are being asked to write about?</p> <p>Have you included anything that is irrelevant, repeats a previous point or is too vague?</p>
<p>Use supporting evidence</p>	<p>Have you selected the most appropriate references or quotations to support your viewpoint?</p> <p>Have you explained how your choice of reference or quotation demonstrates the writer's techniques?</p> <p>Does your explanation or comment add something (i.e. it is not just repeating the quotation using your own words)?</p>
<p>Integrate references and quotations</p>	<p>Have you combined your quotations with your ideas so that they make sense to the reader?</p> <p>Have you kept your quotations short and focused?</p>
<p>Use correct terminology</p>	<p>Have you applied the correct vocabulary when identifying writers' techniques, e.g. imagery, structure, rhyme.</p>

Handout **E5.2**

Features of the poem	How it helps the reader to understand the writer's viewpoint
Vocabulary choices	
Use of punctuation/sentence structure	
Imagery and symbolism	
Form, structure and tone (rhyme, rhythm, line and verse length)	

Lesson 6

Objective

Year 9 5.2b Develop interpretations of texts, supporting points with detailed textual evidence

Assessment focuses

AF5 Effect of language choice

AF6 Writers' technique

Teaching repertoire

Activating prior knowledge

Assessment for Learning

Explanation

Investigation

Reading strategies

Close reading

Rereading

Vocabulary

analysis

evidence

explain

quotation

Resources

OHT E5.1 (from Lesson 5)

Handout E6.1

Appendix 1

Ideas on flipchart paper (Lesson 3)

Writing an analytical response

Remember

5 minutes

Display the OHT prepared by the class in the previous lesson. Revise the skills pupils used to develop this analytical response and review **OHT/handout E5.1** to reinforce these. Explain that in this lesson pupils will choose between the two other poems they have read in this unit, *Pike* and *A Case of Murder*, and will work independently to answer the following question:

Explain the ways the poet conveys his view on human nature and the animal world in the poem.

You could set an additional challenge for more able pupils by asking them to make references to the other poems they have studied in this unit in their answers. Refer pupils back to their copies of **handout OHT E5.1** in preparation for the writing activity and give them time to decide on the skills they will need to help answer this question.

Apply

20 minutes

Ask pupils to write an unaided response using the plan they prepared in Lesson 4, copies of the poems, ideas gathered in the previous lessons and the checklist. Remind them of the PEE (point, evidence, explanation) structure for building up their response.

While pupils are writing, focus your attention on those who you know will find this activity demanding and may require some individual guidance and reassurance. After 15 minutes, remind pupils that they only have 5 minutes left to complete their answer and advise them to undertake a quick reread to make sure that it answers the question.

Secure

25 minutes

Group the pupils in pairs and ask them first to evaluate their own work, using **handout E6.1**. Then they should exchange their work and mark each answer together, using the mark scheme and ticking the box which best describes the answer. Ask pupil pairs to identify areas of the answers which could be improved and discuss how they could make these improvements. Collect in the answers for marking.

Now ask the pupils to look again at their targets (**Appendix 1**) and reflect on all the work they have undertaken in this unit. They should identify where they have improved. Ask them to tell one another what they have learned about reading and responding to poetry. Take feedback and ask pupils to explain what skill they have improved.

Reflection

10 minutes

The three poems in this unit reflect a harsh view of human nature. Allow the pupils time to review the wall display and ask them which of the three poems they enjoyed reading the most and why. Give pupils the opportunity to discuss their reading and express preferences and opinions.

Mark scheme for response to poetry

Handout E6.1

Explain the ways the poet conveys his view on human nature, in the poem.

	AF3	AF4	AF5	AF6
Level 4	Comments make simple inferences about the poet's view based on evidence from the poem, although these sometimes repeat content from the poem	Some basic features of the poem's structure identified	Simple comments on the poet's language choices and some devices identified	Simple comments show awareness of the obvious ways the poet conveys his views on human nature and the animal world
Level 5	Comments make inferences and deductions about the poet's view with points supported by appropriate quotations and references to the poem	Various features of form, structure and tone are clearly identified with some explanation of these	Comments show some awareness of the effect of the poet's language choices and various devices are identified and explained	The poet's views on human nature and the animal world are clearly identified with some explanation of the ways these are conveyed
Level 6	Comments identify different layers of meaning, such as the association of different words in an image, and relate these to the poet's view, supported by well-chosen quotations and textual references	Detailed explanation of how the poet's choices of form, structure and tone support their viewpoint	Detailed explanation of the poet's language choices and use of a range of devices, with appropriate terminology used, and comments on how these contribute to the overall effect on the reader	Clear explanation of how the poet's views on human nature and the animal world are conveyed in a range of ways with evidence precisely located and traced through the poem

Unit 2

Non-fiction

Lesson 1

Objectives

Year 9 5.1a Select from a range of strategies and use the most appropriate ways to locate, retrieve and compare information and ideas from a variety of texts

Year 9 5.1b Use a repertoire of reading strategies to analyse and explore different layers of meaning within texts

Year 9 6.3a Analyse how meaning is conveyed differently according to the form, layout and presentation selected by the writer for specific purposes

Year 9 6.3b Analyse how meaning can be conveyed in different ways according to structural and organisational choices at sentence and text level

Assessment focuses

AF2 Retrieve, quotation

AF3 Inference, evidence

AF4 Structure, features, summary

Teaching repertoire

Activating prior knowledge

Discussion and dialogue

Explanation

Investigation

Modelling

Reading strategies

Close reading

Deduction

Inference

Rereading

Seeing patterns

Reading autobiography

Remember

10 minutes

Tell the pupils that the next six lessons are going to focus on developing their skills as readers of non-fiction texts. Display **OHT ENF1.1** and talk through each target row in turn, making sure that the pupils understand what the targets mean. You could link each of the targets in each row to the related assessment focus (e.g. AF3, AF4, AF5 and AF6). Discuss the features that define the progression between the related targets. (You could refer to the exemplars in the APP Standards Files to support this.) Give the pupils time to reflect on their own strengths as readers and identify the targets that they think they need to work on over the course of this unit.

Ask the pupils, working individually, to list texts that they know are non-fiction. Then ask them to share their ideas. Take feedback.

Display **OHT ENF1.2** and ask pupils if they think this book cover is for a work of fiction or non-fiction. Using the 'no hands' rule, ask pupils to name the features that help them identify that the cover is for a work of non-fiction and how meaning is conveyed by the form, layout and presentational features selected. Allow them time to talk with a partner and then ask for some responses and annotate **OHT ENF1.2** with these. Encourage pupils to use technical, precise vocabulary in their answers, and ensure that their comments explain how the selection of specific layout and presentational features creates particular effects and encourages the reader to infer particular meanings.

If the pupils do not make the following points, make sure that you include them.

1. Plain, unembellished front cover with a photograph of a real person implies non-fiction.
2. Blocked and linear layout makes it look official and businesslike.
3. The person's suit and tie suggest someone of status.
4. The white background makes it look like an official document, like a passport.
5. The use of block title and the plain font emphasise the seriousness of the subject matter.
6. The extract from a review of the book tells us this is about a real person and is therefore non-fiction.
7. The colour scheme chosen for the front cover reflects the colours of the South African flag and nation.

Ask the pupils if they know who Nelson Mandela is. Some pupils may recognise the photograph or the name, but this does not undermine the activity. If pupils do know something about Mandela then allow them to tell you what they know, but keep this brief. If they do not know anything, offer a very brief résumé of his role in dismantling apartheid in South Africa and subsequently as the first non-white President of the new nation before retiring and working as an advocate of charities and human rights organisations. Explain to pupils that they will now read the opening of this autobiography and use a range of reading strategies to explore the information about Nelson Mandela presented in the text.

Vocabulary

colloquial
deduction
emphasis
emphasise
fiction
font
inference
literal
non-fiction

Resources

OHTs ENF1.1 to 1.3
Handouts ENF1.4 to 1.6

Model

15 minutes

Display **OHT ENF1.3** and read aloud the first paragraph only. Cover up the rest of the text.

Ask pupils to identify whether the text is written from a first or third person viewpoint. Through questioning, explore the implications of this choice. Pupils should identify that the text is written in the first person, which means the author, Nelson Mandela, has full control of the information and what he has written represents what he wants the reader to know about him.

Now ask the pupils to scan the text to find out the birth name of the writer. Ensure that pupils identify 'Rolihlahla' and ask them how they would identify whether this is a fact or opinion. Pupils should comment on how an undisputed fact could be verified through other reliable documents, such as an encyclopaedia entry about Nelson Mandela. Now ask them what they think 'Xhosa' is. Take one or two contributions and, if you get the right answer, ask the pupil to explain how they deduced this. If you do not get the correct answer, model how to work this out using contextual and grammatical cues such as the references to '*literally means*' and '*its colloquial meaning*' to show the deduction that 'Xhosa' is a language.

Return to the text and explain that you are going to model close reading this opening paragraph and using your skills in locating information, inference and deduction to explore how the writer gives clues about his personality and the environment into which he was born. Ask pupils to reread the paragraph to identify details that indicate the writer's personality or give clues about the background the writer was born into. Encourage pupils to look closely at the language used in this paragraph and think about vocabulary choices and the connotations these have before you articulate your own thinking. Annotate the opening paragraph with pupils' contributions as well as modelling and articulating your own exploration of the clues given.

Through questioning and modelling, ensure that the following points are explored:

1. The writer begins by stressing that he was not born into a privileged background. He states that the only things his father gave him were '*a strong constitution*', hinting at his strength and potentially the force of his personality, a connection to an African royal family and his birth name. Highlight how the use of the word '*apart*' emphasises his material poverty.
2. His name is Rolihlahla, which literally translated means '*pulling the branch of a tree*'. Explain that the equivalent saying in our culture would be someone who '*rocks the boat*'. Locate where it states that the *colloquial* meaning of his name is that he is a troublemaker. Check pupils' understanding of what colloquial means (informal language). Explore the association between pulling the branch and being a troublemaker.
3. Explore the use of the words '*destiny*' and '*divined*', which imply that the course of Mandela's life was predetermined, even though he disclaims that. Contrast Mandela's own view – that he does not believe that he is a troublemaker – with the later textual detail telling us that his life had

many storms – some which he caused, and some which he weathered. Explore how this indicates that his personality could reflect aspects of his name.

4. Explore the connotations in the word choices '*storm*' and '*weathered*'. Consider together how these emphasise the turbulence of his life and the fact that he has survived.
5. Locate the place in the text where it states that the name by which he is known, *Nelson*, was given to him by his infant–school teacher. Ask pupils to reflect on what they can infer about his background from this detail.

Review the reading strategies used to build pupils' understanding of the writer's personality and background.

Now highlight the last sentence '*But I am getting ahead of myself*'. Ask pupils to comment on how they think this helps to engage the reader's interest. Ensure that pupils are aware of how this indicates that he has already revealed a great deal about himself and these details will be explored in greater depth in the rest of the book. Explain that in the next part of the lesson pupils will explore how the author has structured the opening to his autobiography.

Try

10 minutes

Note: In this, and some later lessons, pupils should work in groups of four or in pairs. If there are pupils left over once the groups are formed, arrange for some groups to contain five pupils, with subsequent tasks for pairs undertaken in groups of three.

Group the pupils in fours, calling two pupils A and the other two B and asking the As to work together and likewise the Bs. Distribute **handout ENF1.4** to As and **handout ENF1.5** to Bs. Ask the pupils to close read the text and answer the following questions:

1. What is the paragraph about?
2. How does the factual information link with or build on the first paragraph?
3. What does the first line of the paragraph tell you?
4. How does the rest of the paragraph extend this information?
5. How is this paragraph different from the first paragraph?
6. How is punctuation used to structure the information?
7. What impression is the writer creating by the sequence of information in the paragraph?

Apply

10 minutes

Join A and B pupils together to make new pairs. Pupils should read their paragraph to their partner and then work through their answers to the questions set, explaining their reasoning for each answer.

Encourage pupils to act as critical response partners and make suggestions to help extend and refine the analysis of the structure of the paragraph their pupil pair partners have worked on.

Secure

10 minutes

Using the 'no hands' rule, take oral responses from pupils to the questions set on the second paragraph (**OHT ENF1.4**) and record these points on the board. Explain that for each question, you are going to draw all their ideas together to create a written response.

Work on exploring responses to each question in turn. Ensure that you draw on the following points when you model constructing the written answer and articulate the organisational feature or structural choice identified and the vocabulary you are using to develop the explanation effectively.

1. The second paragraph is about when and where Mandela was born, because the factual information gives the precise date and place.

2. At the end of the first paragraph, the writer indicates that he is going to go back and tell us about the beginning of his life. This paragraph does that – it could have been the beginning of the book.
3. Most of the rest of the second paragraph describes significant and momentous events that were taking place at the same time as his birth.
4. The final one in the list of three, which is an official visit to Versailles to ‘*voice the grievances of the African people of South Africa*’ is the most important to the writer personally. This is conveyed to the reader in two ways – by writing more about it than about the other events and by placing it at the end of the list; this makes it seem the most prominent event.
5. The second sentence is a long list of events that took place at the same time the writer was born. He uses semicolons as this allows each event to be separate yet linked to the theme of the paragraph.
6. The writer uses commas in the opening sentence to delineate a clause providing clarifying information about the village he was born in. In the second complex sentence, the writer uses semicolons to mark the list of major world events occurring in the year of his birth. In the final sentence, commas are used to draw emphasis to the word ‘*however*’, which contrasts his village with the wider world.

Now ask the question:

What impression is the writer creating by the sequence of information in the paragraph?

Give pupils time to consider the question and then, through discussion and dialogue, explore their responses. Emphasise that it is important to be able to develop comments on the structural choices made in a text, explaining a writer’s reasons for organising a text in a particular way and the effect this has. Record pupils’ ideas on the board.

Drawing on the scaffolded exploration of structural choices that you have modelled, now ask pupils to discuss in pairs why they think the writer sequenced the opening of the book by putting the details of his birth in the second paragraph and telling us about his name first. Take some responses from one or two pupils and ensure that the following points are drawn out:

1. The elaboration on his name allows us to form an opinion about him.
2. The style is friendly and allows the personality of the author to emerge.
3. It is more interesting to know about the context of his birth and then learn about the facts.

Review the reading skills and strategies pupils have practised in this lesson. Ask them each to write down, on a sticky note, three words to describe Mandela.

They should use their ideas from the lesson and, if possible, from their existing knowledge. Display an enlarged copy of **OHT ENF1.2** on the wall and invite pupils to place their sticky notes around the OHT and take time to read what others have written.

This poster (called the ‘Character on the wall’) will remain as part of the display and will be used by pupils to add ideas and support them in the writing task at the end of the unit.

Homework

5 minutes

Distribute **handout ENF1.6**. Tell the pupils that they need to research aspects of Mandela’s life. The handout identifies the start of his life and the most recent significant event (his 90th birthday in 2008): the pupils need to write brief captions for each of the dates (no more than two sentences) in their own words.

Prepare a display of the significant dates ready to compare with the pupils’ work.

OHT ENF1.1

I can recognise implicit meanings at sentence and text level by using inference and deduction.

I can explore layers of meaning in a text by using inference and deduction.

I can analyse and explore different layers of meaning using inference and deduction as well as other reading strategies.

I can identify some of the ways a text is organised.

I can explain how the way the text is organised helps the writer get his or her point across.

I can explain how a text is organised within and between paragraphs and explain precisely the effect on the reader.

I can identify effective uses of words and phrases in the text and give a general comment about them.

I can explain clearly how the writer uses specific words and phrases effectively and their impact on the reader.

I can explain precisely and in detail how the writer uses words and phrases in different ways and how their organisation in the text affects the reader.

I can identify specific devices the writer uses to influence the reader.

I can write about specific devices used by the writer, using the correct terminology.

I can explain precisely, using the correct terminology, the effect that devices used by the writer have on the reader.

I can recognise and state the writer's purpose and general viewpoint.

I can identify the writer's purpose and viewpoint and identify evidence for this in the text.

I can explain the writer's purpose and viewpoint, giving a range of evidence for this and identify precisely the different ways in which this affects the reader.

LONG WALK *to* FREEDOM

'Enthralling ... Mandela emulates the few great political leaders, such as Lincoln and Gandhi, who go beyond mere consensus and move out ahead of their followers to break new ground'

Donald Woods in the *Sunday Times*



NELSON MANDELA

OHT ENF1.3

First three paragraphs of the first chapter of *Long Walk to Freedom*

Apart from life, a strong constitution and an abiding connection to the Thembu royal house, the only thing my father bestowed upon me at birth was a name, Rolihlahla. In Xhosa, Rolihlahla literally means 'pulling the branch of a tree', but its colloquial meaning more accurately would be 'troublemaker'. I do not believe that names are destiny or that my father somehow divined my future, but in later years, friends and relatives would ascribe to my birth name the many storms I have both caused and weathered. My more familiar English or Christian name was not given to me until my first day of school. But I am getting ahead of myself.

I was born on 18 July 1918 at Mvezo, a tiny village on the banks of the Mbashe River in the district of Umtata, the capital of the Transkei. The year of my birth marked the end of the Great War; the outbreak of an influenza epidemic that killed millions of people throughout the world; and the visit of a delegation of the African National Congress to the Versailles peace conference to voice the grievances of the African people of South Africa. Mvezo, however, was a place apart, a tiny precinct removed from the world of great events, where life was lived much as it had been for hundreds of years.

The Transkei is 800 miles east of Cape Town, 550 miles south of Johannesburg, and lies between the Kei River and the Natal border, between the rugged Drakensberg mountains to the north and the blue waters of the Indian Ocean to the east. It is a beautiful country of rolling hills, fertile valleys, and a thousand rivers and streams which keep the landscape green even in winter. The Transkei used to be one of the largest territorial divisions within South Africa, covering an area the size of Switzerland, with a population of about three and a half million Xhosas and a tiny minority of Basothos and whites. It is home to the Thembu people, who are part of the Xhosa nation, of which I am a member.

Extract from Mandela N. *Long Walk to Freedom*, Little, Brown & Company. © Hachette Book Group. Used with kind permission.

For pupils assigned A

I was born on 18 July 1918 at Mvezo, a tiny village on the banks of the Mbashe River in the district of Umtata, the capital of the Transkei. The year of my birth marked the end of the Great War; the outbreak of an influenza epidemic that killed millions of people throughout the world; and the visit of a delegation of the African National Congress to the Versailles peace conference to voice the grievances of the African people of South Africa. Mvezo, however, was a place apart, a tiny precinct removed from the world of great events, where life was lived much as it had been for hundreds of years.

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Handout **ENF1.5**

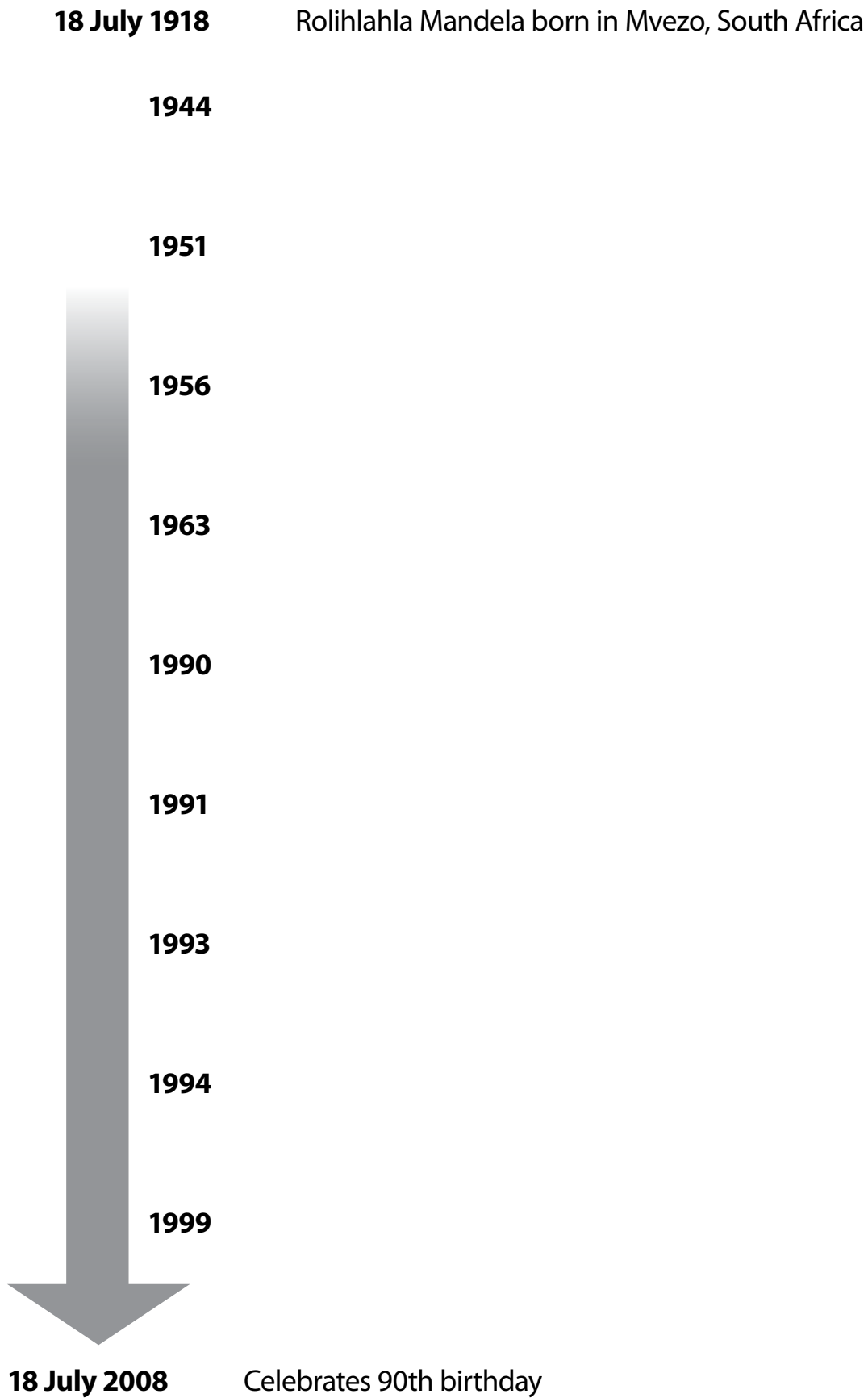
For pupils assigned B

The Transkei is 800 miles east of Cape Town, 550 miles south of Johannesburg, and lies between the Kei River and the Natal border, between the rugged Drakensberg mountains to the north and the blue waters of the Indian Ocean to the east. It is a beautiful country of rolling hills, fertile valleys, and a thousand rivers and streams which keep the landscape green even in winter. The Transkei used to be one of the largest territorial divisions within South Africa, covering an area the size of Switzerland, with a population of about three and a half million Xhosas and a tiny minority of Basothos and whites. It is home to the Thembu people, who are part of the Xhosa nation, of which I am a member.

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Time line of Nelson Mandela

Handout **ENF1.6**



Lesson 2

Objectives

Year 9 5.1b Use a repertoire of reading strategies to analyse and explore different layers of meaning within texts

Year 9 6.3a Analyse how meaning is conveyed differently according to the form, layout and presentation selected by the writer for specific purposes

Year 9 6.3b Analyse how meaning can be conveyed in different ways according to structural and organisational choices at sentence and text level

Assessment focuses

AF3 Inference, evidence

AF4 Structure, features, summary

Teaching repertoire

Activating prior knowledge

Assessment for Learning

Discussion and dialogue

Explanation

Modelling

Scaffolding

Reading strategies

Close reading

Deduction

Inference

Rereading

Seeing patterns

Vocabulary

audience

emotive

foregrounding

non-chronological

Reading information from a website

Remember

10 minutes

Display **OHT ENF2.1** and ask the pupils to check their homework against this. Tell them to alter and refine their work as they check each date. Ask one pupil to add the information to the time line you have prepared for display.

Ask the pupils what the time line has told them about Mandela's life and the evidence for this. You want them to identify some of the following points:

1. He has had a long political career – lasting over 50 years.
2. He is prepared to suffer for what he believes to be morally right – he was imprisoned for 27 years.
3. His struggle against apartheid was recognised as being just – he was awarded the Nobel Peace Prize with F W de Klerk.

Remind the pupils that the last lesson focused on the opening paragraphs of Nelson Mandela's autobiography. Tell pupils that only his English given name was printed on the front of the book and that the opening paragraph added to this by giving substantial detail about the significance of his African name.

Distribute whiteboards and ask the pupils to write two impressions they have formed about Mandela from the opening of his autobiography.

Ask for contributions and list them on the board. Encourage pupils to tell you how they arrived at the impressions, drawing on their skills of inference and deduction to explore different layers of meaning from the text they have read.

Ensure that the following points are made:

1. He loves his country – the description of his homeland is beautiful.
2. He is an educated man – he knows about world affairs and history.
3. He is serious and formal – the writing style is authoritative.
4. He has a family and friends who tease him.
5. He is connected to an African royal family.
6. He is very old.
7. He was considered a troublemaker and has had a turbulent life.
8. He was born in Africa and was raised in a different culture from ours.

Emphasise how these understandings have come from the author crafting the opening so that we could learn something about him, his life and his personality. Consider the range of reading strategies pupils have used to build this understanding.

Model and try

15 minutes

Explain that pupils will now use the reading skills and strategies they developed in the previous lesson to explore a different text about Nelson Mandela. Display **OHT ENF2.2** and ask pupils to scan the text to identify what type of text it is and the relevant features that indicate this. Give them a few minutes to discuss in pairs, then using the 'no hands' rule, take feedback. Ensure that pupils comment on the following features:

- profile
- punctuation
- purpose
- structure
- viewpoint
- Resources**
1. Invitation to click for a full-size picture
 2. Reference to other hotlinks
 3. Headers
 4. Graphic division between text and image
 5. Blocked text, non-indented paragraphs
 6. Website address

OHTs ENF2.1, ENF2.2

Handout ENF2.3

OHT/Handout ENF2.4

OHT/Handout ENF2.5

Whiteboards

Flipchart

'Character on the wall'
display from Lesson 1

Ask pupils to identify the source of the webpage. Drawing on their prior knowledge developed through the completion of the time line, pupils should be able to point out that the URL is ANC, which stands for African National Congress (the political party to which Nelson Mandela belongs).

Ask the pupils where they will find profiles of famous people, e.g. sports magazines, teenage magazines, music magazines, Sunday newspaper supplements, magazines about celebrities, the internet. This will build on the pupils' existing knowledge and will help them undertake the next task.

Now ask them to work with partners to generate a list of the features they would expect to find in a profile. Give pupils a few minutes to make some notes and then, using the 'no hands' rule, take feedback and list the suggested features on a flipchart. Ensure that the following points about the content of a profile are listed:

1. It indicates what made the person famous.
2. It presents the most memorable and important highlights of the person's professional life.
3. It identifies the characteristics of the personality.
4. It tells you about the person's lifestyle (e.g. favourite food, music, books).

Display **OHT ENF2.2** again and ask pupils to close read the first paragraph to identify which of the features of a profile this shows (e.g. *It tells you about the person's lifestyle*).

Now ask pupils to explain what image of Nelson Mandela is created by the following sentence:

'Nelson Mandela's greatest pleasure, his most private moment, is watching the sun set with the music of Handel or Tchaikovsky playing.'

Scaffold pupils' responses by helping to identify key words and phrases and asking pupils to explore the different layers of meaning these create, e.g. 'Handel/'Tchaikovsky' hints at a cultured, educated man; 'greatest pleasure ... watching the sun set' – a peaceful image showing someone who enjoys the beauty of the natural world. Encourage pupils to draw on their skills of inference and deduction to explore different layers of meaning from the text they have read.

Try

15 minutes

Explain to pupils that they will need to use their analytical skills to identify the organisational choices the writer of this text has made. Distribute the strips of paper cut out from **handout ENF2.3** to groups of four pupils and ask them to sequence the text. Allow them 5–8 minutes for this task.

Ask one or two groups to explain their choices and model their decisions by reorganising the strips from **handout ENF2.3**. Tell pupils not to move their text around in response to what they hear but to consider how the choices others have made compare to their own.

Now display **OHT ENF2.4** and ask pupils to compare it with their text sequence. Ask pupils why they think the information is sequenced in this way. Through discussion and dialogue, ensure that pupils develop their understanding of the following points:

1. The development from the first paragraph, of the character of Mandela as a man who is cultured, yet who still takes pleasure in the simple natural pleasures of nature and plain food. This idea is brought full circle in the final paragraph.
2. The link between the beginning and the end – we start with simple, natural pleasures and end with them.
3. The way themes are linked across the paragraphs, e.g. the second paragraph begins with his life in prison which is picked up in the third paragraph to describe how life in prison reinforced his already strong self-discipline.

Emphasise that as this is a non-chronological text, the information can be sequenced in a number of ways to suit the purpose and the audience.

Now drawing on the reading skills and strategies pupils have practised, carry out a shared reading of the second paragraph to explore how the language and structural choice help to build the reader's understanding of Nelson Mandela's personality, e.g. through the use of emotive phrases, the grammatical ordering of phrases within sentences and the sequencing of information within paragraphs. (Refer to the annotations provided on **OHT ENF2.5** to support and supplement the points pupils make.)

Apply

10 minutes

Distribute **handout ENF2.4** and ask the pupils to annotate the remainder of the text using the same reading skills and strategies to identify the features of a profile included in this text and how the readers' understanding of Nelson Mandela is developed. Identify four more-able pupils who will annotate their work directly on to an OHT of the text, which will be used in the plenary.

Secure

10 minutes

Ask the four selected pupils to display their paragraphs and explain their annotations. Give the other pupils opportunities to add their own ideas. Use **handout ENF2.5** to make sure that all the important points have been identified. Ensure that pupils comment on the layers of meaning suggested by the writer's language choices as well as the way meaning is conveyed by the organisational choices made.

Ask the pupils what picture they are developing of Nelson Mandela. Can they suggest any additional words to describe him? Add their ideas to the 'Character on the wall' display from Lesson 1.

Display **OHT ENF1.1** and ask pupils to review the targets set in the first two rows of the table. Ask pupils to reflect on the progression they have made in these targets, referring to the work they have completed in this and the previous lesson, and discuss their ideas with a partner.

Time line of Nelson Mandela

OHT ENF2.1

18 July 1918 Rolihlahla Mandela born in Mvezo, South Africa

1944 Joins the anti-apartheid African National Congress

1951 Becomes President of the ANC Youth League

1956 Tried for treason (1956–1961) in 1956

1963 Tried for advocating sabotage, convicted and sentenced to life imprisonment on Robben Island

1990 Released after 27 years of imprisonment

1991 Elected President of the ANC

1993 Awarded, with F W de Klerk, the Nobel Peace Prize for dismantling apartheid

1994 Elected South Africa's first black President

1999 Retires as President

18 July 2008 Celebrates 90th birthday

OHT ENF2.2

Nelson Rolihlahla Mandela



Click picture for full size image of Nelson Mandela

- *Former President, African National Congress*
- *Former President of South Africa*

See the 'Mandela Page' for a listing of Mandela resources



Profile of Nelson Rolihlahla Mandela

Nelson Mandela's greatest pleasure, his most private moment, is watching the sun set with the music of Handel or Tchaikovsky playing.

Profile of Nelson Rolihlahla Mandela from www.anc.org.za/people/mandela.html. Reproduced by permission of the African National Congress (ANC).

Nelson Rolihlahla Mandela



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Nelson Mandela's greatest pleasure, his most private moment, is watching the sun set with the music of Handel or Tchaikovsky playing.

Locked up in his cell during daylight hours, deprived of music, both these simple pleasures were denied him for decades. With his fellow prisoners, concerts were organised when possible, particularly at Christmas time, where they would sing. Nelson Mandela finds music very uplifting, and takes a keen interest not only in European classical music but also in African choral music and the many talents in South African music. But one voice stands out above all – that of Paul Robeson, whom he describes as our hero.

The years in jail reinforced habits that were already entrenched: the disciplined eating regime of an athlete began in the 1940s, as did the early morning exercise. Still today Nelson Mandela is up by 4.30am, irrespective of how late he has worked the previous evening. By 5am he has begun his exercise routine that lasts at least an hour. Breakfast is by 6.30, when the day's newspapers are read. The day's work has begun.

With a standard working day of at least 12 hours, time management is critical and Nelson Mandela is extremely impatient with unpunctuality, regarding it as insulting to those you are dealing with.

When speaking of the extensive travelling he has undertaken since his release from prison, Nelson Mandela says: I was helped when preparing for my release by the biography of Pandit Nehru, who wrote of what happens when you leave jail. My daughter Zinzi says that she grew up without a father, who, when he returned, became a father of the nation. This has placed a great responsibility on my shoulders. And wherever I travel, I immediately begin to miss the familiar – the mine dumps, the colour and smell that is uniquely South African, and, above all, the people. I do not like to be away for any length of time. For me, there is no place like home.

Mandela accepted the Nobel Peace Prize as an accolade to all people who have worked for peace and stood against racism. It was as much an award to his person as it was to the ANC and all South Africa's people. In particular, he regards it as a tribute to the people of Norway who stood against apartheid while many in the world were silent.

We know it was Norway that provided resources for farming; thereby enabling us to grow food; resources for education and vocational training and the provision of accommodation over the years in exile. The reward for all this sacrifice will be the attainment of freedom and democracy in South Africa, in an open society which respects the rights of all individuals. That goal is now in sight, and we have to thank the people and governments of Norway and Sweden for the tremendous role they played.

Personal Tastes

- Breakfast of plain porridge, with fresh fruit and fresh milk.
- A favourite is the traditionally prepared meat of a freshly slaughtered sheep, and the delicacy Amarhewu (fermented corn-meal).

Website profile

OHT/Handout ENF2.4

Nelson Rolihlahla Mandela



Click picture for full size image of Nelson Mandela

- *Former President, African National Congress*
- *Former President of South Africa*

See the 'Mandela Page' for a listing of Mandela resources

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Personal Tastes

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Nelson Rolihlahla Mandela



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- Former President, African National Congress
- Former President of South Africa

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Profile of Nelson Rolihlahla Mandela

What he enjoys in private

A man who joins in – does not stand apart from his fellow man

References to his years in prison. Taken that reader knows of this

Paul Robeson – another black rights activist and a singer – also imprisoned – knowledge of the reader again expected

Hard-working – links to previous paragraph

Enjoys simple, natural pleasure – peaceful image

Links to sun and music above

Outward-looking – Educated/cultured – Enjoys classical European music

Indicates his sensitive nature

Homeloving – loves native African music as well as classical

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With a standard working day of at least 12 hours, time management is critical and Nelson Mandela is extremely impatient with unpunctuality, regarding it as insulting to those you are dealing with.

Educated/interested

Speaks for his supporters too

Links to idea of discipline, also considerate of others, humble

Daily habits show hard work and discipline

Profile of Nelson Rolihlahla Mandela from www.anc.org.za/people/mandela.html. Reproduced by permission of the African National Congress (ANC).

Lesson 3

Objectives

Year 9 5.2a Analyse and respond to the range of ideas and differing viewpoints, purposes and themes in a variety of related texts

Year 9 6.2 Analyse in depth and detail writers' use of literary, rhetorical and grammatical features and their effects on different readers

Assessment focuses

AF5 Effect of language choice

AF6 Writers' technique

Teaching repertoire

Discussion and dialogue

Explanation

Investigation

Modelling

Reading strategies

Close reading

Relating text to previous reading

Rereading

Vocabulary

alliteration

punctuation

repetition

rhetorical questions

subordinate clause

Resources

OHT ENF3.1, OHT/Handout ENF3.2

Handout ENF3.3

OHT/Handout ENF3.4

Handouts ENF3.5, ENF3.6

'Character on the wall' display from Lesson 1

Analysing authorial viewpoint and use of literary and rhetorical features

Remember

10 minutes

Tell the pupils that the text that they will be reading this lesson is a newspaper article which was written to celebrate the 85th birthday of Nelson Mandela. The writer uses specific rhetorical devices and techniques to emphasise the important role Mandela played in freeing South Africa from white-dominated rule.

Display the list of the following literary and rhetorical devices and techniques on the board:

- repetition
- rhetorical questions
- alliteration
- use of personal pronouns
- the 'rule of three'
- powerful and vivid vocabulary.

Display **OHT ENF3.1** and give the pupils time to read the advertisement. Working with partners ask them to identify the devices used in this text and discuss the effect and impact these have. Take feedback, ensuring that the pupils identify the devices correctly and highlight these on the OHT. Ensure that pupils comment on why the writer has chosen to use each of the devices and are able to explain their impact on the reader. Ensure that the following points are made and use these to model for pupils how to structure their analysis:

- Opening rhetorical questions ('*Do you love chocolate?*') to engage the reader's interest.
- Repetition of sentence structures and use of the 'rule of three' ('*This is the choc that beats the best. This is the sweet that beats the rest. This is the gum that is good for teeth.*') to create emphasis of the ideas presented.
- The use of alliteration ('*choosing Chewy Chocs*') imitates the chewing sensation.
- The use of personal pronouns ('*Eat me – you know you want to!*') to involve the reader personally in the text.
- The use of powerful and vivid vocabulary ('*tantalising*', etc.) to appeal to the reader and encourage them to buy the sweet.

Explain that in this lesson they will develop their skills in identifying why writers choose to use these devices and explaining the effects they create for the reader.

Model

15 minutes

Display **OHT ENF3.2** and read the text aloud to the pupils. Ask the pupils to follow from **handout ENF3.3**. Ask the pupils what type of non-fiction text they think this article is: it was published in a newspaper, but it is not a report. Ensure that pupils identify that this is a tribute to commemorate a specific event. Relate to pupils' prior reading by asking them what other

tributes have they read in newspapers that have a similar purpose (e.g. obituaries, anniversary speeches, jubilees). Return to the headline and ask the pupils what it means. You could display the time line to encourage pupils to explore the connections between imprisonment, freedom and the overthrow of apartheid.

Prompt pupils to comment on the text's audience and purpose and emphasise the importance of keeping these in mind as they explore the impact of the devices used in the text on different readers. Ask pupils to reread the first paragraph and explain that you are going to explore the literary, rhetorical and grammatical features used here and their effects on different readers. Model for pupils the techniques used and articulate the writer's decisions, exploring the effects each technique creates for the reader. Refer to **handout ENF3.6** to support your modelling of the techniques used in this first paragraph and then complete the grid on **OHT ENF3.4** for this first paragraph. The grid has been completed on **handout ENF3.5** as a guide for you to use when undertaking this activity. Ask pupils to contribute to the identification of the range of devices and techniques listed and through discussion explore the effects created.

Ensure that pupils' attention is drawn to the following techniques:

1. Use of the first person – *I met, I felt, I knew*.
2. Repetition of *journey* in the headline, and the implied repetition of *freedom* in the second line.
3. The 'rule of three' – *his speeches, his writings, his legend*.
4. Powerful vocabulary to denote his stature, e.g. *towering leader*; vocabulary to describe the evil of apartheid, e.g. *oppressed majority*.
5. The direct address to the reader with the use of the word *yes* is a similar device to a rhetorical question. In this case, it assumes the reader will ask this question because it is what Mandela is known for, and the author is pre-empting the question.
6. The final sentence is a direct link back to the opening sentence, in that what the author knows about Mandela is a shared view. The sentence structure adds an air of authority to this opinion.

Explain to pupils that they will now work in groups to analyse the rest of the text in the same way and complete the grid. Point out to them that not all sections will have examples of every device: for example, there is no alliteration in the first paragraph. It is important that the pupils explain the effect of the device on the reader in the same way that you have modelled. Emphasise that when the pupils look at sentence structure and punctuation they need to look at sentence length and its impact, punctuation to support meaning and the way sentences are started.

Try and apply

25 minutes

Now group pupils into fours and number them 1–4. This is the home group to which they will return for feedback. Regroup pupils into expert groups and allocate the numbered sections on **handout ENF3.3**, making sure that sections 3 and 4 are given to the most able groups. (If the groups are too large, then subdivide them.) Ask pupils to discuss their section and annotate **handout ENF3.3**, identifying the devices used. Tell pupils that they will report back to their home group on their section of the text and to help them they will need to complete the grid on **handout ENF3.4**, identifying examples of the devices used and explaining the effects they create. Point out to them that they will need to leave space in the boxes so that they can add the contributions from the other groups on the rest of the text.

Secure

10 minutes

Return pupils to their home groups and ask them to share their feedback. Encourage pupils to discuss an example from their section that demonstrates a device which they found to be particularly powerful. Working as a class, take a few examples to ensure there is a range offered and reflect on the effects created by the range of devices identified. Reinforce the skills that pupils have developed in this lesson.

Collect the completed grids and mark them ready for the next lesson. You could use **handout ENF3.6** to help you.

Chewy Chocs

OHT ENF3.1

Do you love chocolate?

Do you chew gum?

Yes?

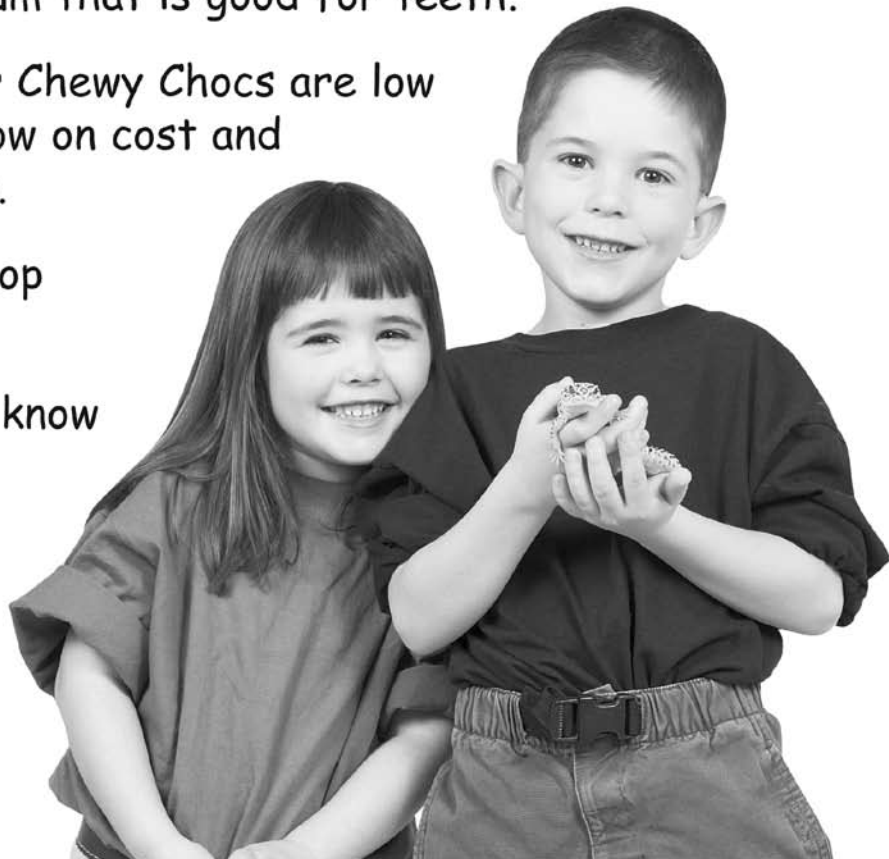
Then you will love choosing Chewy Chocs - at only 75p this is the treat that's tantalising to the taste buds and easy on the pocket.

This is the choc that beats the best.
This is the sweet that beats the rest.
This is the gum that is good for teeth.

So remember Chewy Chocs are low on calories, low on cost and high on taste.

At a sweetshop near you.

Eat me - you know you want to!



Mandela's journey to freedom

The journey of an entire people

Newspaper article by Cyril Ramaphosa

Long before I met Nelson Mandela, I felt I knew him. From his speeches, from his writing and yes, from his legend, I had long known and identified Mandela as one of the towering leaders of our struggle against apartheid and the foremost exponent of the aspirations of the oppressed majority people of South Africa. This, I have found, is not uncommon.

Millions of people in South Africa – and indeed across the world – have long identified closely and personally with the vision of humanity for which Madiba* has fought, which he has articulated and which he has represented.

The Mandela that we came to know, admire and love – even before we had seen him – was a person whose entire being was dedicated to the plight of humanity.

This dedication was most directly evident in his struggle for the liberation of South Africa's black population: the African people, coloureds and Indians. He spoke about the oppressed; he spoke for the oppressed, the poor, and the downtrodden of South Africa. But he was never parochial.

In the years that we have come to know Mandela, his unbending dedication to the plight of the poorest and most vulnerable has both impressed and inspired. He is fond of saying that poverty is the greatest assault on human dignity. It is a revolutionary position. For it recognises that human dignity cannot be achieved simply by its inclusion in a Bill of Rights.

It has to be achieved through the eradication of all that undermines human dignity. It requires a thoroughgoing transformation of society; a fundamental change in economic and social power relations; and earnest attention to the basic material needs of all people. In short, it requires development.

Why is it so many people identify so closely and passionately with Nelson Mandela? It is in great part due to the story of his life, a remarkable journey of hardship, struggle and liberation which mirrors the journey of an entire people. It is the triumph of good over evil, of humanity over arrogance, of non-racialism over exclusion.

It is at once a celebration of human goodness and a powerful reason for hope. But there is more. He is able to express in words and actions so precisely what much of humanity feels and thinks. He is able to give voice to the sentiments that we all feel, but have neither the means nor the language to say ourselves. If there was ever a suitable tribute for Nelson Mandela, it is to hear, loudly and unhindered, the myriad voices of the people that his work has helped empower.

Ramaphosa, C. Mandela's journey to freedom the journey of an entire people, The Irish Independent, 18th July 2003. © Independent News and Media Limited. Used with kind permission.

Cyril Ramaphosa, former ANC secretary-general and chairperson of the Constitutional Assembly, is chairperson of Millennium Consolidated Investments.

**Madiba the Rainbow Man* is the title of a book by Lionel Maxim which describes the story of the long struggle for equality by the oppressed majority. It is used here to symbolise Mandela's key role in that struggle.

Handout **ENF3.3**

Mandela's journey to freedom

The journey of an entire people

Newspaper article by Cyril Ramaphosa

Long before I met Nelson Mandela, I felt I knew him. From his speeches, from his writing and yes, from his legend, I had long known and identified Mandela as one of the towering leaders of our struggle against apartheid and the foremost exponent of the aspirations of the oppressed majority people of South Africa. This, I have found, is not uncommon.

Section 1

Millions of people in South Africa – and indeed across the world – have long identified closely and personally with the vision of humanity for which Madiba* has fought, which he has articulated and which he has represented.

The Mandela that we came to know, admire and love – even before we had seen him – was a person whose entire being was dedicated to the plight of humanity.

Section 2

This dedication was most directly evident in his struggle for the liberation of South Africa's black population: the African people, coloureds and Indians. He spoke about the oppressed; he spoke for the oppressed, the poor, and the downtrodden of South Africa. But he was never parochial.

In the years that we have come to know Mandela, his unbending dedication to the plight of the poorest and most vulnerable has both impressed and inspired. He is fond of saying that poverty is the greatest assault on human dignity. It is a revolutionary position. For it recognises that human dignity cannot be achieved simply by its inclusion in a Bill of Rights.

Section 3

It has to be achieved through the eradication of all that undermines human dignity. It requires a thoroughgoing transformation of society; a fundamental change in economic and social power relations; and earnest attention to the basic material needs of all people. In short, it requires development.

Why is it so many people identify so closely and passionately with Nelson Mandela? It is in great part due to the story of his life, a remarkable journey of hardship, struggle and liberation which mirrors the journey of an entire people. It is the triumph of good over evil, of humanity over arrogance, of non-racialism over exclusion.

Section 4

It is at once a celebration of human goodness and a powerful reason for hope. But there is more. He is able to express in words and actions so precisely what much of humanity feels and thinks. He is able to give voice to the sentiments that we all feel, but have neither the means nor the language to say ourselves. If there was ever a suitable tribute for Nelson Mandela, it is to hear, loudly and unhindered, the myriad voices of the people that his work has helped empower.

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*Madiba the Rainbow Man is the title of a book by Lionel Maxim which describes the story of the long struggle for equality by the oppressed majority. It is used here to symbolise Mandela's key role in that struggle.

Device	Example	Effect
Repetition		
Rhetorical question/answer		

OHT/Handout **ENF3.4**

2 of 4

Device	Example	Effect
Alliteration		
Use of personal pronoun		

Device	Example	Effect
The 'rule of three'		
Sentence structure/punctuation		

OHT/Handout **ENF3.4**

4 of 4

Device	Example	Effect
Powerful vocabulary		

Device	Example	Effect
Repetition	Repetition of <i>journey</i> in the title	Links the journey of Mandela's life to the long journey to democratic freedom for black South Africans. The word <i>freedom</i> is not repeated but it is implied, i.e. the journey <i>to freedom</i> of an entire people.
Rhetorical question/answer	<i>yes</i>	This acknowledges that the reader will know something about Mandela's fame. The effect is to make the writing more intimate, as if the writer is speaking to someone who shares common beliefs.
Alliteration	Not used in the opening paragraph	
Use of personal pronoun	<i>I met, I felt, I knew</i>	This emphasises the importance to the writer and adds passion to the tribute.
The 'rule of three'	<i>From his speeches, from his writings, from his legend</i>	The effect is to show how Mandela's stature as a leader grew from the impact he has as a speaker to the power of his writing and how that then contributed to his legend.
Sentence structure/punctuation	<i>This, I have found, is not uncommon</i>	This short sentence adds a crispness to the opening paragraph – the preceding sentence is long and packed full of powerful emotions. The subordinate clause with its use of the personal pronoun links back to the opening sentence.
Powerful vocabulary	<i>towering leader aspirations oppressed majority</i>	This shows Mandela as a man who was looked up to and was a man of great political stature. It makes him stand apart from other men. This emphasises the desire of the black South Africans to better their lives. The evil of apartheid is illustrated by the word <i>oppressed</i> – it has connotations of physical suffering. The word <i>majority</i> reveals how undemocratic this was.

Handout ENF3.6

1 of 2

Mandela's journey to freedom

the journey of an entire people

Repetition of journey adds emphasis – its second use 'to freedom' is imagined by the reader

Newspaper article by Cyril Ramaphosa

Powerful use of repetition 'I met', 'I felt, I knew'. Use of personal pronoun draws in reader. Rule of 3 used again 'from his...'

Long before I met Nelson Mandela, I felt I knew him.

Use of a rhetorical answer – as if answering a question he knows the reader is thinking

From his speeches, from his writing and yes, from his legend, I had long known and identified Mandela

Word 'identified' will be echoed throughout the text

Powerful words used to give sense of strength and importance 'oppressed majority' especially effective – we usually say oppressed minority

as one of the towering leaders of our struggle against apartheid and the foremost exponent of the aspirations of the oppressed majority people of South Africa. This, I have found, is not uncommon.

Sentence structure important. Clause between commas echoes 1st paragraph. When read commas slow pace, add gravitas

Millions of people in South Africa – and indeed

Information added between dashes adds weight – not just South Africa but all over the world – emphasises importance and the theme of universality picked up throughout the text

across the world – have long identified closely

Echoes title

and personally with the vision of humanity for which

Links to first paragraph 'identified'

Madiba has fought, which he has articulated and

Use of name – Madiba – adds personal touch/warmth. Use of rule 3 'which he ...'

which he has represented.

Use of words between dashes – echoes/emphasises the first line of the article

The Mandela that we came to know, admire and love – even before we had seen him – was a person whose entire being was dedicated to the plight of humanity.

Rule of 3

He has now included the reader with himself and other supporters

Very powerful line (use of vocabulary), 'dedicated' links to next paragraph

This dedication was most directly evident in his

Extra information after colon elaborates on the main point

struggle for the liberation of South Africa's black population: the African people, coloureds and Indians. He spoke about the oppressed; he spoke for the oppressed, the poor, and the downtrodden of South Africa. But he was never parochial.

Powerful/sophisticated structure. Repetition of 'spoke ...'. Only preposition changes. Semicolon enables that after to also to be read separately so 'spoke for' also becomes first of next rule of 3 'poor/oppressed/downtrodden'

But unusually placed adds emphasis.

Echoes previous paragraph 'dedication/plight'

In the years that we have come to know Mandela, his unbending dedication to the plight of the poorest

and most vulnerable has both impressed and inspired. He is fond of saying that poverty is the greatest assault on human dignity. It is a revolutionary

Short stark sentence to shock reader

Repetition

position. For it recognises that human dignity cannot be achieved simply by its inclusion in a Bill of Rights.

Echoes previous paragraph and links them → It has to be achieved through the eradication of all that undermines human dignity. It requires a thorough going transformation of society; a fundamental change in economic and social power relations; and earnest attention to the basic material needs of all people. In short, it requires development. } Longer/more complex use of rule of 3. Use of semicolon separates and links ideas. Summed up at the end with short, crisp, summary sentence to leave the reader very clear about the message

Use of rhetorical question. Relates back to first paragraph and second paragraph → Why is it so many people identify so closely and passionately with Nelson Mandela? It is in great part due to the story of his life, a remarkable journey of hardship, struggle and liberation which mirrors the journey of an entire people. It is the triumph of good over evil, of humanity over arrogance, of nonracialism over exclusion. } Repetition of journey and also echoes the exact words of the main title. Rule of 3 'hardship/ struggle/liberate'. Strong vocabulary
Use of rule of 3

Sentence opening echoes the three phrases in the last paragraph. Strong vocabulary → It is at once a celebration of human goodness and a powerful reason for hope. (But) there is more. He is able to express in words and actions so precisely what much of humanity feels and thinks. He is able to give voice to the sentiments that we all feel, but have neither the means nor the language to say ourselves. If there was ever a suitable tribute for Nelson Mandela, it is to hear, loudly and unhindered, the myriad voices of the people that his work has helped empower. } Use of 'But' at start of short sentence to add emphasis
Repetition 'He is able'

Echoes earlier paragraph theme of humanity/universal appeal →

Strong vocabulary 'myriad' draws together idea of universality/variety/colours →

Adds emphasis by placing two strong words between commas in the sentence

Ramaphasa, C. Mandela's journey to freedom the journey of an entire people, The Irish Independent, 18th July 2003. © Independent News and Media Limited. Used with kind permission.

Lesson 4

Objectives

Year 9 5.2a Analyse and respond to the range of ideas and differing viewpoints, purposes and themes in a variety of related texts

Year 9 5.2b Develop interpretations of texts, supporting points with detailed textual evidence

Year 9 6.2 Analyse in depth and detail writers' use of literary, rhetorical and grammatical features and their effects on different readers

Assessment focuses

AF4 Structure, features, summary

AF5 Effect of language choice

AF6 Writers' technique

Teaching repertoire

Assessment for Learning

Discussion and dialogue

Explanation

Investigation

Modelling

Reading strategies

Close reading

Deduction

Inference

Rereading

Vocabulary

alliteration

punctuation

repetition

rhetorical questions

subordinate clause

Resources

OHT ENF3.2 (from Lesson 3)

OHTs ENF4.1 to ENF4.3

OHT ENF1.1 (from Lesson 1)

Handouts ENF4.2, 4.4

OHP pens of two different colours

Highlighter pens of two different colours

Developing an analytical response to reading

Remember

10 minutes

Display **OHT ENF3.2** (from Lesson 3). Use this to prompt pupils to review the devices of this text used to praise Nelson Mandela. Explain that in this lesson they will read and explore another tribute to Nelson Mandela that employs similar devices and will use the skills and strategies they have practised to help them to develop a detailed analysis of these devices and the way they support the ideas and viewpoint presented in the text.

Display the headline on **OHT ENF4.1**. Distribute **handout ENF4.2** (which gives the complete text of the article) and ask the pupils to consider what the headline means. Give them time to think and then share their ideas with a partner. Encourage pupils to use their repertoire of reading strategies, including inference and deduction, to explore the layers of meaning in the vocabulary choices made in the headline and consider how punctuation is used to clarify the meaning.

Using the 'no hands' rule, take feedback exploring what the headline means. Pupils' responses should comment on how the colon is used to introduce the explanation of what Nelson Mandela's greatest lesson is and the inferences that can be made from the use of the term '*free man, even behind bars*' implying a spiritual rather than a physical freedom.

Now show them the by-line and check pupils' understanding that William J Clinton (Bill Clinton) was US President at the same time as Mandela was President of South Africa and that he admired him greatly.

Explain that pupils will now use the skills they practised in the previous lesson to explore this text. Read **OHT ENF4.2** aloud while pupils follow from the handout. Then ask the pupils to reread the text with these questions in mind:

- What devices does the writer use?
- How is the headline picked up in the text?

Take some brief feedback with specific examples. Ensure that pupils identify the use of the following techniques:

- The 'rule of three' (e.g. references to '*injustice, cruelty and violence*' and '*differences, discrimination and destruction*' to emphasise the challenges Mandela has faced).
- Repetition (e.g. the repetition of the word '*free*' and the concept of '*freedom*' linking back to the headline and highlighting how Mandela stayed free from base emotions during and after his physical imprisonment).
- Powerful vocabulary (e.g. the use of words such as '*isolation*', '*oppression*' and '*degradation*' emphasise the suffering Mandela has endured, but these are contrasted with positive vocabulary to describe his achievements '*better and brighter future*').
- Alliteration (e.g. '*better and brighter future*' and '*differences, discrimination and destruction*' to emphasise key concepts).

Model

10 minutes

Explain that you will now model how to develop your interpretation of this text, showing pupils how to analyse and respond to the ideas and themes presented. Referring back to the devices identified, explain how one of the main themes of this writing is the contrast it makes between the forces of evil and the power of good.

Take two different coloured pens and demonstrate the contrasting phrases in the first paragraph. Make it clear to pupils as you do this how each negative point is balanced by the good or positive ones. Some of these are obvious contrasts, e.g. *good* and *bad*, whereas others are contrasted by association, e.g. *injustice, cruelty and violence* with *spirits, hearts and minds*. Ask pupils to contribute their suggestions.

Try

15 minutes

Ask pupils to work in fours to identify how this technique is woven through the remaining paragraphs. Ensure that the groups are fully mixed by ability, even in setted classes. Number pupils 1 and 2: ask the 1s to identify the negatives and the 2s to find the positives using different coloured highlighter pens. Ask the pupils to work independently first, and then join up with the partner from the group of four bearing the same number, in order to share ideas and compare information. The two pairs in each group of four then feed back to one another.

Take feedback from pupils and annotate **OHT ENF4.2** with the contrasting phrases they identify. Highlight for pupils the vocabulary used which echoes the language of the Bible (e.g. *'forgive those who have trespassed against us'*). Through discussion and dialogue explore the reasons why the writer has chosen to write in this way. Lead pupils towards an understanding that the writer has deliberately chosen to write in this way as it reflects the respect and belief he has in Mandela as a spiritual, as well as political, lead teacher and role model.

Apply

20 minutes

Tell the pupils that they will now draw together the understanding they have developed of the writer's use of literary, rhetorical and grammatical features and the ideas and themes presented in the text to develop an analytical written response to the following question:

Explain how the writer portrays Nelson Mandela's personal and political achievements.

Ensure pupils understand what the question is asking and check pupils' understanding of the distinction between personal and political achievements.

Display **OHT ENF4.3** and talk through the criteria for writing an analytical response. Remind pupils that they will need to address all these criteria to construct an appropriate answer. Emphasise how pupils should draw on the interpretation of the text they have developed to answer the question and ensure that they use this understanding to answer the question set. Leave **OHT ENF4.3** displayed on the OHP to support pupils while they undertake this activity.

Ask pupils to work in their home groups to discuss the question and the points they would make in response and choose one member of the group to write their answer. Ask pupils to scribe their group's answer onto **handout ENF4.4** as, this indicates the length required for a response to this type of question. Identify a group that you are confident will produce a substantial and appropriate answer and ask them to scribe their response on to a blank OHT.

Secure

5 minutes

It is important to collect all the A4 sheets for use in the next lesson. Include the one discussed above in the collated set: you can extend the annotation to provide a good model for pupils to follow next lesson. Display **OHT ENF1.1** (from Lesson 1) and ask pupils to reflect on the range of analytical reading skills they have developed and their confidence in using subject-specific language to talk and write about texts. Explain that they will evaluate their completed answers in the next lesson.

OHT **ENF4.1**

**His greatest lesson:
to be a free man,
even behind bars**

His greatest lesson: to be a free man, even behind bars

OHT/Handout **ENF4.2**

By William J Clinton

President Mandela has taught us so much about so many things. Perhaps the greatest lesson, especially for young people, is that, while bad things do happen to good people, we still have the freedom and the responsibility to decide how to respond to injustice, cruelty and violence and how they will affect our spirits, hearts and minds.

In his 27 years of imprisonment, Mandela endured physical and emotional abuse, isolation and degradation. Somehow, his trials purified his spirit and clarified his vision, giving him the strength to be a free man even behind bars, and to remain free of anger and hatred when he was at last released.

That freedom is reflected in the way he governed as President, bringing those who had oppressed him into his administration and doing everything he could to bring people together. The best gift we can give him on this special occasion is to persist in our own struggle to forgive those who have trespassed against us and to work, every day, to tear down the barriers that divide us.

At 85, President Mandela is still building bridges, especially those that unite us in battle against HIV/Aids, which he calls an “even heavier and greater fight” than the struggle against apartheid.

Through times darker than most people will ever endure in their own lives, President Mandela saw a better and brighter future for himself and for his country. Now, he gives us hope that our work to eradicate HIV/Aids from the world is not in vain, and that one day, this awful scourge will exist alongside apartheid only in the history books.

Mandela’s enduring legacy is that, under a crushing burden of oppression, he saw through differences, discrimination and destruction to embrace our common humanity.

Thanks to his life and work, the rest of us are closer to embracing it too.

William J Clinton was the 42nd President of the United States

Clinton, W. J. His greatest lesson: to be a free man, even behind bars, The Irish Independent, 18th July 2003. © Independent News and Media Limited. Used with kind permission.

OHT **ENF4.3**

Answers should include the following:

- Identification of the features of the writer's use of language, including a range of rhetorical devices.
- Some detailed explanation of how language is used and the effects the use of different devices creates.
- Clear identification of the writer's viewpoint.
- Some analysis for each point on how this impacts on the reader.
- Appropriate quotations and detailed textual references selected and integrated into the answer to support the points made.

Explain how the writer portrays Nelson Mandela's personal and political achievements.

Lesson 5

Objective

Year 9 5.2b Develop interpretations of texts, supporting points with detailed textual evidence

Assessment focus

AF6 Writers' technique

Teaching repertoire

Assessment for Learning

Discussion and dialogue

Modelling

Reading strategies

Close reading

Rereading

Vocabulary

assessment focus

mark scheme

reading targets

Resources

OHT ENF4.3 (from Lesson 4)

OHT/Handout ENF5.1

OHT of pupils' group response (from Lesson 4)

Collated set of pupils' answers (prepared before the lesson by the teacher)

Evaluating responses to reading

Remember

5 minutes

Remind the pupils of the range of texts they have read about Nelson Mandela and the different ways writers expressed their ideas and views to the reader. Ask the pupils to select which of the texts they have read so far has been the most enjoyable and why. The responses will vary as some pupils will have enjoyed the personal tone of the autobiography, while others might have warmed to the rhetorical devices used in the newspaper article. The point of this activity is to encourage pupils to articulate their thoughts clearly about how texts work on them as readers.

Model

15 minutes

Display **OHT ENF4.3** (from Lesson 4) and remind pupils what is expected from an extended written answer in response to reading. Use the OHT of the selected group response from the last lesson and ask pupils to identify the criteria addressed in this response. Annotate the response to highlight these.

Now display **OHT ENF5.1** (also **handout ENF 5.1**) and explain that this is a mark scheme to assess the answers to the question set. Talk through each section and ensure that pupils are aware of the key aspects of differentiation between each mark band.

Return to the displayed OHT of the selected pupils' work. Model applying the mark scheme as you work through each point and make clear to the pupils the strengths and weaknesses of the answer. Working as a class, agree a mark for the piece overall, highlighting the mark scheme criteria that the answer hits. Now return to the beginning, and through discussion and dialogue, identify what the writers needed to do to improve the response and gain extra marks. Annotate the OHT as you go, asking pupils to suggest improvements and recording these on the OHT.

Try and apply

30 minutes

Explain that pupils will now assess their work from the previous lesson. Distribute the set of collated answers from the last lesson and **handout ENF5.1**. Ask the pupils to work in pairs to mark each answer, using the mark scheme shown for guidance. Ask them to identify at least two reasons why they gave the answer the mark they did and write these down. Alternatively, photocopy and distribute sufficient copies of **handout ENF5.1** so that pupils can highlight a copy for each answer.

Ensure that pupils are constructive in the reasons they provide for the mark awarded to each response as these will be shared with the rest of the class.

Secure

5 minutes

Redistribute the marked responses so that each group has all copies of their own responses marked by the rest of the class. Give pupils time to read through these and then identify what they would have needed to do to have gained full marks.

OHT/Handout **ENF5.1**

	AF3	AF4	AF5	AF6
Level 4	Comments make simple inferences based on evidence from the text, although these sometimes repeat content	Some basic features of organisation at text level identified	Simple comments on the writer's language choices with some devices identified	Simple comments show awareness of the obvious ways the writer's view of Mandela's achievements is conveyed
Level 5	Comments make inferences and deductions about Mandela's achievements, supported by appropriate quotations and references to the text	Various features of organisation at text level are clearly identified with some explanation of these	Comments show some awareness of the effect of the writer's language choices and various devices are identified and explained	The writer's view of Mandela's achievements is clearly identified, with some explanation of the ways these are conveyed
Level 6	Comments identify different layers of meaning, such as exploring the connotations in vocabulary choices, and relate these to the portrayal of Mandela's achievements, supported by well-chosen quotations and textual references	Detailed explanation of how the writer's organisational choices support the writer's purpose	Detailed explanation of the writer's language choices and use of a range of devices, with appropriate terminology used, and comments on how these contribute to the overall effect on the reader	Clear explanation of how the writer's view of Mandela's achievements is conveyed in a range of ways, with evidence precisely located and traced through the text

Lesson 6

Objectives

Year 9 5.1a Select from a range of strategies and use the most appropriate ways to locate, retrieve and compare information and ideas from a variety of texts

Year 9 5.1c Make relevant notes in a range of formats and approaches when researching a variety of sources

Year 9 7.1 Link their selection of ideas and planning choices explicitly to a clear sense of task, purpose and audience and the individuality of their own writing

Assessment focuses

AF2 Retrieve, quotation

AF6 Writers' technique

Teaching repertoire

Assessment for Learning

Discussion and dialogue

Modelling

Seeing patterns

Reading strategies

Close reading

Rereading

Resources

OHT/Handout ENF6.1

Copies of OHTs ENF1.3 (from Lesson 1) and ENF2.1 (from Lesson 2)

Handouts ENF2.4 (from Lesson 2), ENF3.2 (from Lesson 3) and ENF4.2 (from Lesson 4)

Small strips of paper/sticky notes

Whiteboard

Writing an analytical response

Remember

5 minutes

Ask the pupils to think back over what they have learned about Nelson Mandela from the various texts they have read. Allow them time to express their ideas with a partner. Remind them that they could use words from the 'Character on the wall' display from Lesson 1 in their responses. Select one or two pupils to express their ideas. Encourage the pupils to express their ideas in complete, well-constructed sentences by modelling how to do this. (For example, '*Nelson Mandela is one of the great political leaders of our time who helped to transform South Africa. He is an inspiration to people around the world.*')

Model

20 minutes

Tell pupils that in this lesson they will be moving from reading about Nelson Mandela to creating their own text about him – a short entry of two or three paragraphs for a book called *100 Great Leaders*. To do this, explain that pupils will have to use a range of reading strategies to retrieve relevant information from the texts they have read that will show the reader why Mandela is considered a great leader, and then adapt the presentation of these ideas to fit the task, purpose and audience for their writing.

Display **OHT ENF6.1** (and distribute **handout ENF6.1**) and explain that this is an entry about Winston Churchill from the book *100 Great Leaders*. Read the text aloud to pupils.

Ask pupils to refer to the handout and, working with a partner, identify how the ideas are grouped in the two paragraphs. Using the 'no hands' rule, take feedback. Ensure that pupils identify the following points and list these on the whiteboard:

1. The overall structure of the two paragraphs – this is non-chronological, although the structure within each paragraph relies mainly on a chronological sequence of important events using dates to signal these.
2. The qualities that made Churchill a great leader are integrated into the details about his life.
3. There is cohesion across the two paragraphs through the reference to his skills as a writer and public speaker.
4. The use of dates to begin and end the text.

Identify the other conventions used in the text, e.g. the entry heading 'Winston Randolph Churchill (1874 – 1965)' and check pupils' understanding of the use of dates here (e.g. to indicate the span of his life). Ask pupils to suggest how this would be presented for someone who was still alive.

Now ask pupils to comment on the style and tone created in the text. Ensure that they are aware of the register of formality created through vocabulary choices and the sentence structures employed. Explain that they will need to follow the same conventions in the text they will be writing.

Distribute copies of all the texts about Nelson Mandela they have read in this unit (see Resources list for this lesson). Explain that pupils will need to locate and retrieve the relevant information and ideas from these texts.

Discuss which note-making techniques they could use to record their ideas (e.g. retrieval chart, tree diagram, list, time line) and model the use of one of

these techniques to record relevant information from **OHT ENF1.3** (e.g. 'born 18 July at Mvezo, a tiny village on the banks of the Mbashe River'). Model how you could group the ideas you collect into categories (e.g. early life, time in prison, presidency).

Try and apply

40 minutes

Tell pupils they have 40 minutes in which to plan, write and proofread the two paragraphs. Remind them that they need to refer to texts they have previously read as well as the wall displays to locate, retrieve and compare the information they need for their own text.

Begin by giving them 5 minutes to locate the relevant information about Mandela and to record each idea using the note-making format they have chosen. Ask them to share with their partner and discuss the relevance of the ideas selected. It is important to keep this activity brief – emphasise how pupils should be using their skimming and scanning skills to identify the relevant ideas, not close reading the texts again.

Now ask pupils to group similar ideas drawn from different sources by sorting the information into categories as previously modelled, e.g. time in prison, when recognised as a great leader by other world leaders, man of courage, man prepared to rebel against injustice. Give pupils 2 minutes for this task.

Ask one or two pupils to read the ideas they have grouped together and discuss how they could develop this into a plan for their text. (For example *I would include information about his early life and time in prison in the first paragraph – I need to remember to stress how he was imprisoned fighting for equal rights and how he kept to his values and principles. In the second paragraph I could include the information about his time as President and the way he helped unite all South Africans and heal the wounds caused by apartheid*). Give pupils time to develop their own paragraph plans.

Now move pupils on to drafting of their first paragraph. Tell them they have 10 minutes to write the first paragraph. Remind pupils to keep a clear sense of task, purpose and audience as they write and ensure that they use the conventions of this type of writing. While the pupils are drafting, work on an individual basis with pupils who you know will find this work challenging.

Identify two pupils who will read the drafts of their first paragraphs aloud. Working as a class, ask pupils to provide feedback to identify the strengths and one area for improvement. Build on the feedback to ensure that the pupils have incorporated the features you identified in the model session.

Tell the pupils they now have 10 minutes to write the second paragraph. Work as before with the pupils who require your intervention.

Ask the pupils to leave 5 minutes to proofread and review their work, checking for meaning and for secretarial errors, such as punctuation and spelling mistakes. Leave enough time for pupils to exchange their work with a response partner.

Secure

5 minutes

Ask pupils to look again at **OHT ENF1.1** (from Lesson 1) and identify for themselves which targets they have met over the course of the six lessons. Ask them to identify the ones they think they have consolidated and any they feel they need to continue to develop. Ask them to make a note of these under their writing about Mandela. You could use these to respond to the work and agree future targets.

100 Great Leaders

OHT/Handout ENF6.1

Winston Randolph Churchill (1874 –1965)

Winston Churchill was born on 30 November 1874 in Blenheim Palace, Woodstock, England. He came from an established political and military family, which was to influence his own path in life. After a brief time as an officer in the Fourth Hussars (1895–99) he began a career as a war correspondent for *The Daily Telegraph*. The skills he developed in journalism were developed over his lifetime and he wrote extensively about the political history of 20th-century England and the British Empire. This culminated in him being awarded the Nobel Prize for Literature in 1951. Renowned for the power of the rhetoric used, his speeches, gave hope and courage to the British people throughout the dark days of the Blitz and his stirring words inspired a nation to have faith that they would overcome the threat of invasion by Germany. Of his many speeches the one that has been most influential is where he described post-war Europe as being divided by an Iron Curtain. His marriage to the love of his life, Clementine Spencer, in September 1908, lasted until his death on 24 January 1965.

His considerable success as a writer and orator was not his major claim to fame. He is regarded as one of England's greatest political leaders – a reputation earned for his magnificent leadership as Prime Minister throughout the Second World War. His political life began in 1900 when he was elected to the House of Commons as the Conservative MP for Oldham and he rose quickly to positions of power. Disillusioned with politics, he returned to the Army in 1915 and served in the First World War. This time in the Army was short-lived as he was quickly brought back into the Cabinet in 1917, where he stayed for the next 12 years. A further break from politics allowed him to write extensively, but as the war with Germany became inevitable, he found his calling once again and returned as First Lord of the Admiralty (1939) and a year later he became Prime Minister. It was during this time that he earned his reputation as a brave leader and an outstanding orator. Churchill lost the 1945 election and it was six years before he became Prime Minister again (in 1951). Ill health forced him to retire from politics in 1955.

Appendices

Appendix 1

Assessment focus	Year 9 objectives	Pupil targets
<p>AF3</p> <p>Deduce, infer or interpret information, events or ideas from texts</p>	<p>Year 9 5.1b Use a repertoire of reading strategies to analyse and explore different layers of meaning within texts</p>	<ol style="list-style-type: none"> 1. I can recognise implicit meanings at sentence and text level by using inference and deduction 2. I can explore layers of meaning in a text by using inference and deduction 3. I can analyse and explore different layers of meaning using inference and deduction as well as other reading strategies
<p>AF4</p> <p>Identify and comment on the structure and organisation of texts, including grammatical and literary features at text level</p>	<p>Year 9 6.3b Analyse how meaning can be conveyed in different ways according to structural and organisational choices at sentence and text level</p>	<ol style="list-style-type: none"> 1. I can explore some of the different ways a text is organised 2. I can explain how the way a text is organised helps the writer to create particular effects 3. I can analyse the structural and organisational choices within a text and how they convey meaning for the reader
<p>AF5</p> <p>Explain and comment on writers' uses of language, including grammatical and literary features at word and sentence level</p>	<p>Year 9 6.2 Analyse in depth and detail writers' use of literary, rhetorical and grammatical features and their effects on different readers</p>	<ol style="list-style-type: none"> 1. I can identify effective uses of specific devices in a text and describe the effect they create on the reader 2. I can explain clearly how the writer uses a range of specific devices effectively and how they contribute to the overall effect on the reader 3. I can explain precisely and in detail how the writer uses specific devices across a text and the range of effects they create for different readers
	<p>Year 9 10.2b Analyse a range of texts or language uses, drawing on terminology related to literary, linguistic and grammatical features</p>	<ol style="list-style-type: none"> 1. I can identify and comment on the use of language in a text 2. I can write about linguistic devices used by the writer, using the correct terminology 3. I can explain precisely, using the correct terminology, the use of literary, linguistic and grammatical features across a range of texts

Assessment focus	Year 9 objectives	Pupil targets
<p>AF6</p> <p>Identify and comment on writers' purposes and viewpoints, and the effect of the text on the reader</p>	<p>Year 9 5.2a Analyse and respond to the range of ideas and differing viewpoints, purposes and themes in a variety of related texts</p>	<ol style="list-style-type: none"> 1. I can identify and understand the writer's viewpoint and the themes presented in a text 2. I can trace the development of writers' viewpoints and themes in texts 3. I can analyse the ideas, viewpoints and themes in a range of related texts
	<p>Year 9 5.2b Develop interpretations of texts, supporting points with detailed textual evidence</p>	<ol style="list-style-type: none"> 1. I can make a personal response to a text which makes a relevant point and refer to the text to support this 2. I can produce a response which makes precise points, supporting each point with a relevant reference or quotation and explaining it simply but clearly 3. I can produce a response which makes a series of linked points, supporting the points with precise and well-chosen quotations and giving detailed explanations which link the points to the references

Appendix 2

Characteristics of readers at levels 4, 5 and 6

Level 4	Level 5	Level 6
<ul style="list-style-type: none"> ● Can identify some relevant points from text ● Can support points with textual details or quotations ● Can use a variety of reading strategies for different purposes ● Has some strategies for constructing meaning from words in context ● Can identify the main purpose ● Can make comments showing awareness of the writer's viewpoint ● Can make inferences based on evidence from different points in a text and give reasons for them ● Can distinguish between implicit and explicit viewpoints ● Can identify structural choices and basic organisational features used in a text ● Can identify basic features of a writer's use of language ● Can explain some specific word choices ● Can make simple comments on the overall effect of a text on the reader 	<ul style="list-style-type: none"> ● Can select relevant points and examples ● Can collate points from more than one place in a text ● Can support ideas with relevant quotations or references ● Can explain what texts are about without retelling ● Can clearly identify the author's purposes ● Can clearly identify the viewpoint in a text and begin to explain this. ● Can identify themes and some of the main ways these are developed ● Can identify and begin to explain, using appropriate language, various features of writers' use of language and the effects these create ● Can make comments on structural choices and relate these to genre, audience and purpose ● Can identify various organisational features and begin to explain their effect ● Can explain the impact of word choices, imagery and style on the reader 	<ul style="list-style-type: none"> ● Can clearly identify relevant points ● Can summarise and synthesise information from a range of sources ● Can incorporate apt textual references and quotations to support main ideas or argument ● Can identify different layers of meaning in vocabulary choices and explore how writers exploit this ● Can trace evidence of the author's purpose through a text ● Can clearly explain a writer's viewpoint and develop their explanation with close reference to the text ● Can explain how ideas, values and emotions are expressed through character, description, themes, vocabulary choice and sentence structures ● Can give a detailed explanation, using appropriate terminology, of how language is used ● Can draw together comments on how language choices contribute to the overall impact on readers ● Can give a detailed explanation of how structural choices support the writer's theme or purpose ● Can comment on how a range of organisational features contribute to the effects achieved

Acknowledgements

Poetry

Lesson 1

Poem from Hughes, T. Pike, Luperca, © Faber and Faber Ltd. Used with kind permission.

Article from Pero, T. R. Poet, Pike and Pitiful Grouse, an interview with Ted Hughes. © Thomas R. Pero. Used with kind permission.

Lesson 2

Poem from Scannell, V. A Case of Murder, New & Collected Poems 1950–1993. Published by Robson Books Ltd. Reproduced by permission of the Vernon Scannell Estate.

Lesson 3

'Vultures' taken from COLLECTED POEMS by Chinua Achebe. © 1971, 1973, 2004, 2005, Chinua Achebe. All rights reserved.

Non-fiction

Lesson 1

Extract from Mandela N. Long Walk to Freedom, Little, Brown & Company. © Hachet Group. Used with kind permission.

Lesson 2

Profile of Nelson Rolihlahla Mandela from www.anc.org.za/people/mandela.html. Reproduced by permission of the African National Congress (ANC).

Lesson 3

Article from Ramaphasa, C. Mandela's journey to freedom the journey of an entire people, The Irish Independent, 18th July 2003. © Independent News and Media Limited. Used with kind permission.

Lesson 4

Clinton, W. J. His greatest lesson: to be a free man, even behind bars. The Irish Independent, 18th July 2003. © Independent News and Media Limited. Used with kind permission.

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