



Aiming for Levels 5 to 7 – Lesson 12

Lesson title:	Dissenting voices (part two)
Learning objective:	To examine how structure supports meaning and to organise ideas coherently and fluently in writing (RAF4, WAF3)
Learning outcome:	Students explore and discuss a poem, then use its structure as the basis for their own poem about the pros and cons of war

Success criteria

AF	Level 5 / All students can ...	Level 6 / Most students can ...	Level 7 / Some students can ...
RAF4	Show general awareness of why a text has been organised in the way it has	Consider how a text's structure affects its meaning	Explain how a text could be structured differently
WAF3	Link sentences and paragraphs (or sections) to develop material coherently	Use ways of leading the reader through the text, varying 'signposts' and references, <i>such as 'chained' pronouns and connectives</i>	Organise material coherently and fluently

Resources

Texts	Worksheets / Other
'War Exalts' poem (<i>Student's Book</i> , p. 46)	Worksheet 12a (Levels 5 to 7, Lesson 12) Worksheet 12b (Levels 5 to 7, Lesson 12) A4 paper (for the first Starter activity option)
Resource CD-ROM (see pp. 4–5)	Additional suggestions
PowerPoint 12 (Levels 5 to 7, Lesson 12) 'War Exalts' poem – PDF and plain text PDF Image bank	ICT can be a useful tool in sequencing or exploring sequencing in a text. For more guidance on how to use ICT, see 'Using ICT' in the General Guidance section, pp. 108–126. Note In the first Starter activity option, students play a version of Consequences. This is the game in which a statement is written on a piece of paper, which is then folded to hide the statement and passed to the next person to add a new statement, and so on.
Related lessons	
Levels 4 to 6, Lesson 12 – pp. 30–31 – explores the reasons behind a text's structure and examines how to develop and link ideas together coherently.	
Levels 6 to 8, Lesson 12 – pp. 98–99 – examines how structural choices support purpose and meaning and how to organise material in a way that clarifies its purpose.	

Coverage

National Curriculum 2014 – Programme of Study for Key Stage 3
<p>Reading</p> <ul style="list-style-type: none"> read critically through: <ul style="list-style-type: none"> knowing how ... text structure and organisational features present meaning <p>Writing</p> <ul style="list-style-type: none"> write accurately, fluently, effectively and at length for pleasure and information through: <ul style="list-style-type: none"> applying their growing knowledge of vocabulary, grammar and text structure to their writing and selecting the appropriate form plan, draft, edit and proof-read through: <ul style="list-style-type: none"> amending the ... structure of their writing to improve its coherence and overall effectiveness

Note: Further mapping of coverage, including to GCSE criteria, can be found on the CD-ROM in the back of this book.



Summary

Students study a poem with a simple and distinctive form, examining its structure and how this supports the poem's ideas about war. They then work on their own poem, using the structural features they have explored to present their ideas.

Starter

Either Put students into groups of six. Tell them to play a version of Consequences (see 'Additional suggestions', opposite). Ask the first group member to write a sentence which presents war in a positive light, the next a sentence which presents war in a negative light, and continuing to alternate between positive and negative sentences thereafter. Tell groups to keep passing the paper around until each student has contributed two sentences. When they have finished, groups will have six positive and six negative statements about war. Ask them to connect the sentences together, adding words and phrases as necessary to create a coherent paragraph.

Or Display the statements 'War is good' and 'War is bad' (also see **PowerPoint 12, Slide 3**). Ask students to write an explanation supporting one or both of the statements. **Tip** These explanations could be displayed around the classroom and referred to in Step 5 of the lesson below if students are in need of some inspiration.

Main / Development

1. Take brief feedback from the Starter activity and establish that it is possible to see wars as both good, heroic and necessary AND as bad, murderous and unnecessary. Establish the learning objective and success criteria (see **PowerPoint 12, Slide 2**) and tell students that in this lesson they are going to look at a poem that tries to compare these two different views of war – the positive and the negative.
2. Give each student a copy of **Worksheet 12a**, then put students into pairs. Tell the pairs to work together to discuss and fill in the three missing words in the poem on the worksheet. Give them three minutes for this task. Tell them that all students will need to have their worksheet filled in for the next part of the lesson.
3. De-brief from Step 2 by running an Ideas spinner activity. Tell the students in each pair to give themselves either the letter A or the letter B. Put all the As in a circle facing outwards and all the Bs in a circle facing inwards so that every student is facing their partner from Step 2 above. Move the As one place to the left and the Bs one step to the right. Give the new pairs now facing one another 30 seconds to compare the words they chose to complete the spaces on **Worksheet 12a**. Tell them they must discuss the clues in the poem that helped them to make their choices as well as any differences in the choices made. Keep rotating the circles in opposite directions every 30 to 60 seconds. (For more guidance on how to run an Ideas spinner activity, see 'Some active approaches to learning' in the General Guidance section, pp. 108–126.)
4. Reveal the vocabulary choices Begbie made himself by reading '**War Exalts**' (*Student's Book*, p. 46). Then model how to analyse the structure of the poem, focusing on the poem's structural features (also see **PowerPoint 12, Slide 4**): the importance of the rhyme to the formation of the couplets; the order of the lines within the couplets (statements in praise or support followed by critical statements); the order of the couplets; the increasing severity of the critical, answering statements; word patterns. As you model, keep referring to the success criteria to develop students' understanding. For example, *the structure of the couplets with their initial support for war and then their critical challenge of it, affects the poem's meaning. It gives a sense that there is a counter-argument to whatever you say in praise of war, and that the counterargument is stronger (as it is presented as the 'last word' in each couplet). Would the impact be as strong if all the supporting statements came first, followed by all the critical ones?*
5. Put students back into their pairs from Step 2. Hand out **Worksheet 12b**. Tell pairs to work together to write their own war poem, using the same positive/negative structure as 'War Exalts'. Remind them to use the structural features that Begbie uses in his poem. Give students 15 to 20 minutes for this task, but stop them after a few minutes to check progress and publicise students' initial ideas so that 'flagging' pairs are boosted. **Support** Work with a group of six students who are working towards either Level 5 or Level 6. Help them to apply their learning about the structure of Begbie's poem to their own writing.

Plenary

Ask a few pairs to read out their poems from Step 5 above. Ask the rest of the class to listen carefully and give feedback with reference to the success criteria and to their learning about the structure of Begbie's poem. **Extension** Ask pairs to explain what they would do if they had more time to improve their poems.

Homework / Extension

Either Students write their own improved version of the poem they have drafted with their partner during the lesson.

Or Students research the life of Harold Begbie and write three paragraphs about the poet, organising and presenting the information carefully and coherently.

Or Students draw a picture to illustrate each line of their (or Begbie's) poem to emphasise the contrast in each couplet.