



They should also label these with the relevant device. They should keep their writing as neat as possible, as they will be swapping their work with a partner. Depending on the ability of the group and how many devices have been identified in a set amount of time, you may want to go through some of the possible devices that they could pick out. This task gets students used to looking at an unseen poem and annotating.

- + Support cards including lists of language/structural devices could be given to lower ability students.
- + Challenge cards could be given to the higher ability students, which would ask them to look for particularly difficult devices in particular parts of the poem (more focused questioning).

3. Think, pair, share.

Students should swap their colour-coded copy of the poem with their partner. Ask students to look through the annotations and add to these annotations with the **effect** of the techniques that have been identified. Prompt questions could be displayed on the board at this point to support annotations (e.g. what feeling is created here/ are there any implied meanings behind the quote/ why has the writer used this particular device?). This task will challenge them to develop ideas that have been identified by other students.

- + Students should have a set amount of time to work on

this independently;
 + Students should then share ideas with their partner and add to their notes;
 + Students should then share ideas with the class.

The class teacher could model the annotating on the board to show students the expectation and quality of annotations needed. Levelled questioning at this point will also allow the teacher to direct questions to students based on their individual ability.

4. Exam-style question

By this stage, students should have detailed annotations, which will then support them with this exam-style question task:



How is the speaker presented within the poem?

In your answer, consider the poet's:

- + Choice of language
- + Use of structure and form [24 marks]

This task could be carried out in a number of ways. For example:

- + Students could be given sentence starters to assist with structuring their writing;
- + Shared writing could be a good way to involve many students and model how to construct a paragraph;
- + Model paragraphs could be shown to students prior to answering the question so they are able to visualise what an answer may look like;
- + Students could complete the question individually and then peer assess each other's work using a structured checklist or a student-friendly GCSE mark scheme.



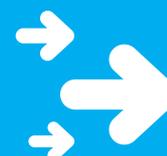
ADDITIONAL RESOURCES

- + Video link to the song used in the lesson: youtube.com/watch?v=QGJuMBdaqlw
- + Lyrics to the song used in the lesson: azlyrics.com/lyrics/katyperry/firework.html



GOING DEEPER

- + Get students thinking about explicit and implicit ideas. This will get them into the habit of thinking about alternative interpretations of texts.
- + Get students to carry out an acting on feedback task based on the feedback they receive from the self/peer assessment.
- + Get students to mark a model answer against the mark scheme to support understanding of what is required for each level.



NEXT STEPS

- + Allow students to choose suitable songs to use in future lessons, ultimately giving them ownership of their learning.
- + Begin using the same lesson style with different types of poetry so learners can see how similar poetry and music is.

SUMMARY

By incorporating modern music into poetry lessons, it makes the topic relatable for students and gets them to invest in their learning. This lesson template could easily be adapted to suit various different songs and poems alike, and small tweaks here and there will make it suitable for all abilities. The lesson plan works on learners' confidence when approaching an unseen text, their collaborative learning skills and their writing skills and aims to change their mindset when it comes to poetry.



THE AUTHOR

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