

English planning and resources

Planning and Resources

School -

Year group (s) – 6

Teacher –

Text – The journey

Term – Autumn 2

Overview

Half term (Blocks of 6 weeks allow for most terms to have an assessment week or collapsed curriculum week)									
A7	POR 1 role on the wall	POR 2 +3 (not poem) art fragmented	POR 4 similarities and difference	POR 7 teacher in role	POR 8 writing in character	The Journey by Francesca Sanna	Documentary script for refugees		
A8	POR 9 spag focus colon to introduce a list of what they would take and then semicolons to separate phrases of items with description	POR 10 response to illustration	POR 11 SPAG focus prepositional phrases (not poetry)	POR 13 Role play – dialogue SPAG focus recapping speech punctuation and for effect to show characters feelings and thoughts	Model text of the opening of a script for a documentary on refugees – set up the documentary split into several parts – discuss these parts with the children and shared write a plan for each section				
A9	Tadpole model text – SPAG focus layout of script with stage and camera directions – present tense	Shared write a section as class – SPAG focus narrator language and visuals chosen for effect on audience and showing bias of support for refugees	Write section of script	Write closing of document section of script	Perform, edit and review				
A10	POR 17 role on wall updated and tell me (not dance) analyse lyrics	POR 18 abstract language and symbolism SPAG focus	POR 21 responding to illustration and book talk	POR 25 thought bubbles	POR 26 end of book reflections and tell me		Extension of narrative		
A11	Reread ending based on hope – how else could the story have ended – plan alternative ending	SPAG focus relative clauses Shared write – innovate an alternative ending	Write own alternative ending	Write own alternative ending	Perform, edit, review.				
A12	POR 5 The Raven model text – Tell me	POR 6 – line by line analysis – mood and tone create – symbolism of The Raven	Perform The Raven each stanza for a different group – record performance and review as a class	POR 6 innovate The Raven or freedom to create own poem in stanza form inspired by emotion and darkness	Perform own poems, edit and review				The Raven critique
Half term (Blocks of 6 weeks allow for most terms to have an assessment week or collapsed curriculum week)									

Writing outcomes and SPAG focus

Writing outcomes

- * Documentary script
- * Extension to narrative
- * Classic poetry critique

SPAG focus

- * Colon and semi-colons (within lists)
- * Prepositional phrases
- * Dialogue
- * Brackets for stage directions
- * Abstract language
- * Symbolism
- * Relative clauses

NC objectives

<u>Problem / Resolution Story Expectations Y6</u>	<u>National Curriculum Writing Expectations Y6</u>
Use a contrast to hook the reader	Spell the words I have been taught including the NC lists.
Use a flashback or forward	Use a thesaurus to find alternative words with the same meaning.
Dismiss the problem or 'bad' character as a hook for the reader	Use a range of cohesive devices.
Link back to the beginning with an action to show a characters changed	Draft my work developing initial ideas and researching where necessary.
Use onomatopoeia for description and effect	Select and use the correct grammar to enhance meaning.
Use precise detail for description	Ensure that the correct tense is used.
Put the speaker in front, in the middle or at the end of what is said for effect	Ensure correct subject and verb agreement.
Surprise the reader with something unexpected	Use font / handwriting for effect.
Reveal a character's thoughts	Punctuate direct and indirect speech.
Opening - Main character is introduced Build up - Main character goes to a new setting Problem - There is a problem Resolution - There is a resolution Ending - Main character is happy again	Use passive verbs.
	Use the perfect form of verbs.
	Use expanded noun phrases.
	Use modal verbs or adverbs.
	Use relative clauses.
	Use commas, brackets and dashes as appropriate for different types of parenthesis.
	Use semi-colons to mark independent clauses (co-ordination).
	Use colons to mark dependent clauses (sub-ordination).
	Use ellipses.

Genre objectives

Imagery / Narrative / Non-sense / Free verse / Classic / Performance

Poetry Expectations Year 6

Interpret poems, explaining how the poet creates shades of meaning; justify own views and explain underlying themes

Explain the impact of figurative and expressive language, including metaphor

Comment on poems' structures and how these influence meaning

Vary pitch, pace volume, rhythm and expression in relation to the poem's meaning and form

Use actions, sound effects, musical patterns, images and dramatic interpretation, varying presentations by using ICT

Use language imaginatively to create surreal, surprising, amusing and inventive poetry

Use simple metaphors and personification to create poems based on real or imagined experience

Select pattern or form to match meaning and own voice

Reading poetry (subject matter and theme / language use / style / pattern)

Performing poetry (use of voice / presentation)

Creating poetry (original playfulness with language and ideas / detailed recreation of closely observed experience / using different patterns)

Please read the POR unit plan in full

- * Link below
- * <https://clpe.org.uk/system/files/The%20Journey%20TS.pdf>

Week 1 Monday

- * Learning Outcome / Objective
- * I can infer knowledge of characters.
- * I can give personal responses with justification.





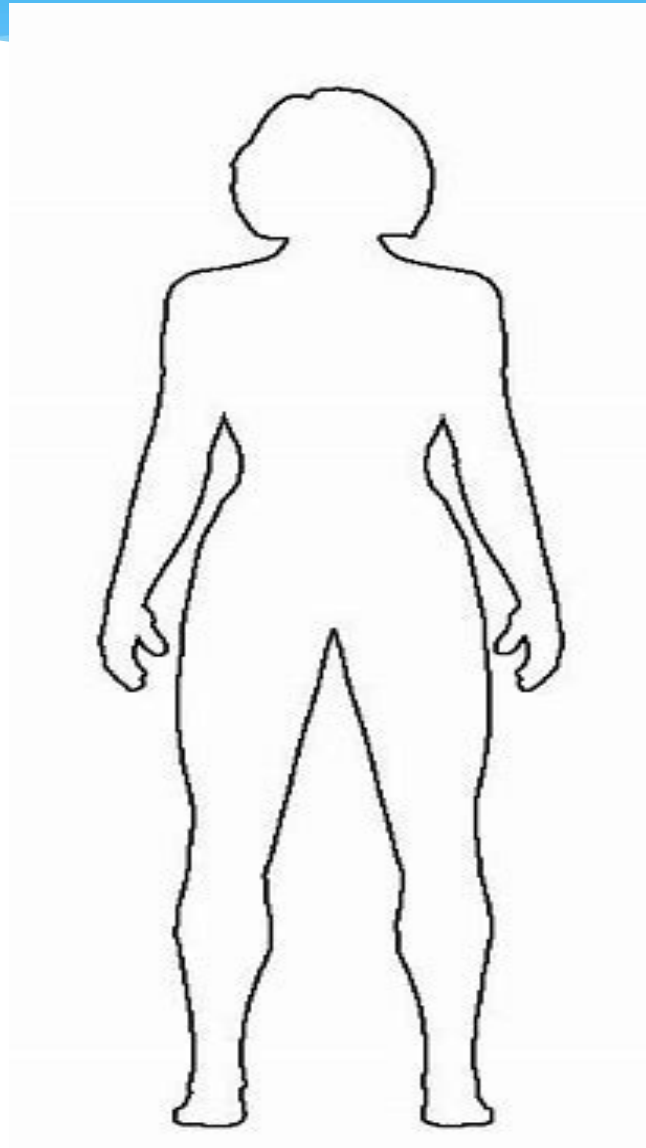
What do you notice? What aspects of the illustration do you like and are drawn to and why? - What aspects of the illustration do you dislike and why? What puzzles you and what questions does the illustration prompt? What connections can you make, what does the illustration remind you of? Reference previous experiences, other books, film, animation or art as part of your reflections.

How the illustrator used colour and shapes? What impact has this on you as the reader?

Tell me...

- * What do you like?
- * What do you dislike?
- * What puzzles you?
- * What patterns have you noticed?

Role on the wall

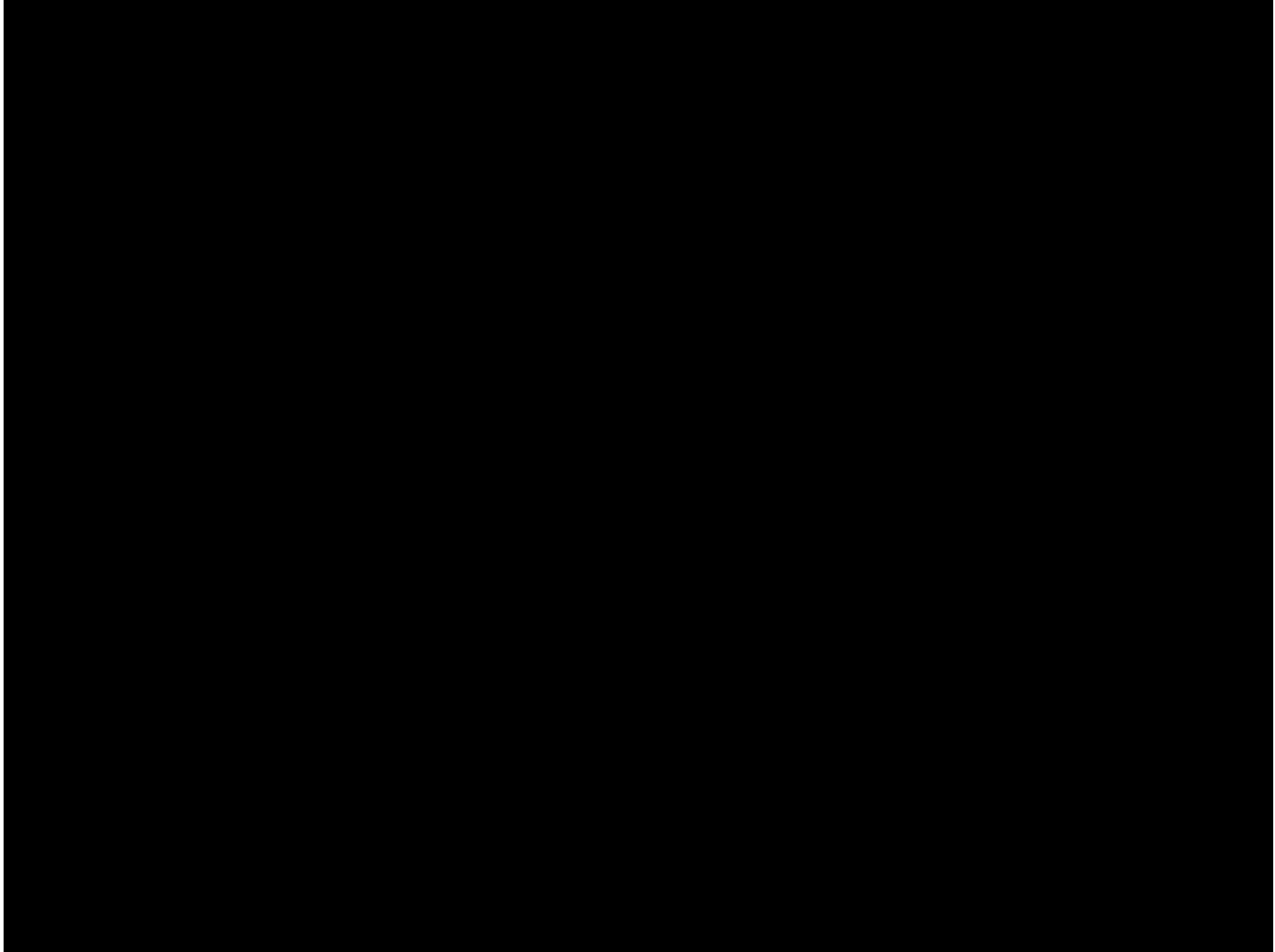


On the blank side, draw you fondest memory that captures what summer means to you. On this side, write a caption to accompany the memory.

The form is a rectangular box divided into two main sections by a vertical line. The left section is a large, empty square area for drawing. The right section is a narrow vertical strip containing a small square box at the top for a drawing or photo, and five horizontal lines below it for writing a caption.

Week 1 Tuesday

- * Learning Outcome / Objective
- * I can understand how an author uses symbolism.
- * I can reflect on a poignant memory.







Fragmented

Symbolism

Chirping
cricket on the window sill
Clanking
pots in the sink

Crackling
radio by the bed
Booming
chatter through the walls

Gurgling
nattering from the crib

Wave
of sadness
drowns

my heart

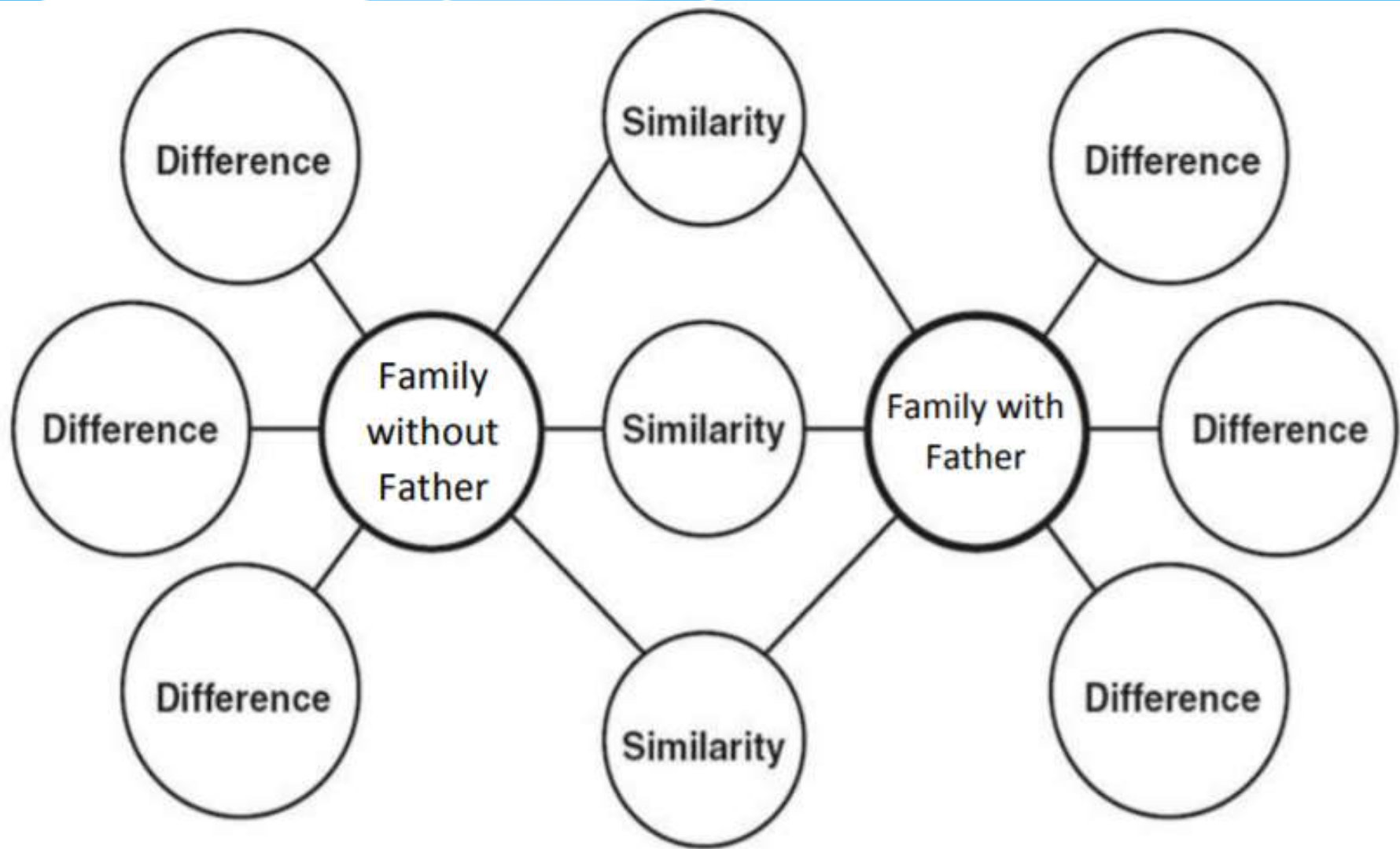
Week 1 Wednesday

- * Learning Outcome / Objective
- * I can understand the importance of colour in illustrations to create emotions.
- * I can articulate how my perceptions have changed.
- * I can recognise similarities and differences between characters.



Similarities and differences in the two family pictures.

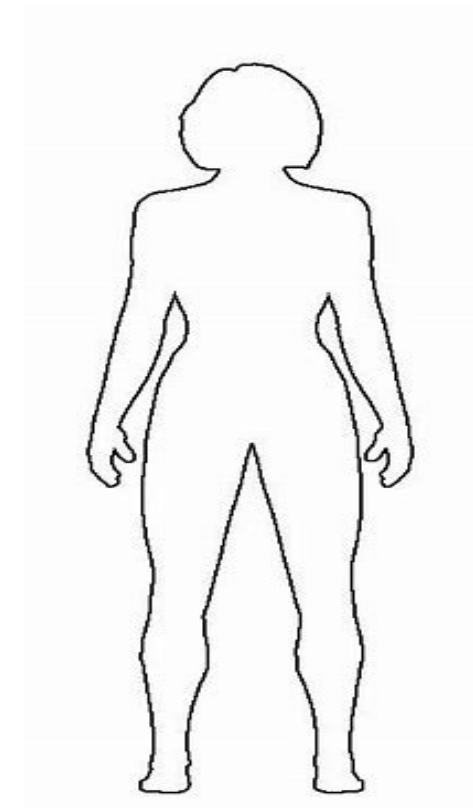






Mother role on the wall

How is she feeling at this point?
What are her concerns?
How has she been affected so far?
Add to your role on the wall in a
different colour.



Week 1 Thursday

- * Learning Outcome / Objective
- * I can understand juxtaposition.
- * I can use inferences to understand a character.



Discuss the details of the illustration as well as the contrast in colour and shape.

What might the choices made by the illustrator signify?
How do the settings differ?

What images and thoughts are associated with the beach and sea compared to the mountains?

Juxtaposition

- * symbolic significance of the turbulence of the sea and erosion of the sands juxtaposed with the sturdy stability of the mountains.

turbulent sea / eroding



Sturdy / stable



Mother

- * Hot seat children as Mother and ask questions about what she is thinking of doing.
- * Create a conscience alley for Mother to help her decide if she should stay or go



Advice

- * Drama – in pairs be the mother and the friend. What advice would you be giving.
- * Swap roles and repeat exercise.
- * Draft ideas together



Week 1 Friday

- * Learning Outcome / Objective
- * I can write in role.



Anchor's note

"The Journey" is actually a story about many journeys and it began with the story of two girls I met in a refugee center in Italy. After meeting them I realized that behind their journey lay something very powerful. So I began collecting stories, images, migration, and interviewing many people from many different countries. A few months later, in September 2024, when I started studying in the Master of Arts in Education at the University of Lausanne, I knew I wanted to make a book about these journeys. Almost every day on the news we hear the names migrants and refugees but we rarely ever spend time hearing the personal journeys that they have had to take. This book is a collage of all those personal stories and the incredible strength of the people within them.







Drama

Shared write – get them to use their drafts from yesterday to support

Dearest friend,

Whether we admit it or not, our lives have been forever changed because of this war. Everyday, bad things are happening. Soon there will be chaos all around us. Everything has become darker and we both worry more and more for our family. We must leave.

Others have already done so, surely they would not do this without reason. Fear of the journey over the mountains to a new country is great indeed, but fear of staying and meeting the same fate as your husband must be greater.

Escape to a safer place is all we can hope for now. Share only what you need to with your children as they will be frightened enough.

Stay safe until we meet again in a strange new city.

Yours,



Week 2 Monday

- * Learning Outcome / Objective
- * I can effectively use a colon and semicolon within a list sentence.



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The other day, one of my mother's friends told her that many people are leaving. They are trying to escape to another country. A country far away with high mountains.





"What is this place?" we ask our mother.
"It is a radio place," she tells us.
"And where is this place?" we ask again.

She shows us pictures of strange cities, strange forests and strange animals
until she finally says, "We will go there and not be frightened anymore."





We leave at night to avoid being seen...



Look closely at each character, what might each be thinking and why?



What might you take?

List your items in any order. Have up to 10 in total.

Think about being specific with your ideas – expanded noun phrases that give clarity over why an object is taken
e.g.

my photo of the entire family beside the sea on Mum's 70th birthday when we all managed to be together without one argument



Colons (:) and semi-colons (;) for list sentences.

When writing a list that has items made up of more than one word, it is helpful to use colons and semi-colons.

Look at the two sentences below and see if you can come up with some rules for how to use these pieces of punctuation effectively.

In the book *The Journey*, Francesca Sanna has used: imagery to convey meaning; colours to reflect emotions; and animals to place a setting in the world.

Throughout the picture book of *The Journey*, Francesca Sanna offers: an insight into being a refugee; an emotional connection to those who have been displaced; and a hopeful view of the future.

Colons (:) and semi-colons (;) for list sentences.

Did you notice the colon introduces the list?

Did you notice the semi-colon separates the items in the list?

Did you notice the final semi-colon also has the word 'and' after it?

In the book *The Journey*, Francesca Sanna has used: imagery to convey meaning; colours to reflect emotions; and animals to place a setting in the world.

Throughout the picture book of *The Journey*, Francesca Sanna offers: an insight into being a refugee; an emotional connection to those who have been displaced; and a hopeful view of the future.

Think back to your ideas of what to take with you.

- * Rank them in order of importance.
- * Watch what happens as the family make their journey.





We leave at night to avoid being seen...



and keep moving for many days.



the more we leave behind.



On each page, the amount of luggage they have gets less and less.

- * Use your ranking to imagine each item being taken from you.
- * Imagine only your top 3 items remain.
- * Write your list sentence with these items using a colon and two semi-colons accurately. Then reflect on how you would be feeling.



Week 2 Tuesday

- * Learning Outcome / Objective
- * I can empathise with a character.



Anchor's note

"The Journey" is actually a story about many journeys and it began with the story of two girls I met in a refugee center in Italy. After meeting them I realized that behind their journey lay something very powerful. So I began collecting stories, images, migration, and interviewing many people from many different countries. A few months later, in September 2024, when I started studying in the Master of Arts in Education at the University of Lausanne, I knew I wanted to make a book about these journeys. Almost every day on the news we hear the names 'migrants' and 'refugees' but we rarely ever spend time hearing the personal journeys that they have had to take. This book is a collage of all those personal stories and the incredible strength of the people within them.







The other day, one of my mother's friends told her that many people are leaving. They are trying to escape to another country. A country far away with high mountains.





"What is this place?" we ask our mother.
"It is a magic place," she tells us.
"And where is this place?" we ask again.

She shows us pictures of strange cities, strange forests and strange animals
until she finally says, "We will go there and not be frightened anymore."





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What do you think might happen next?

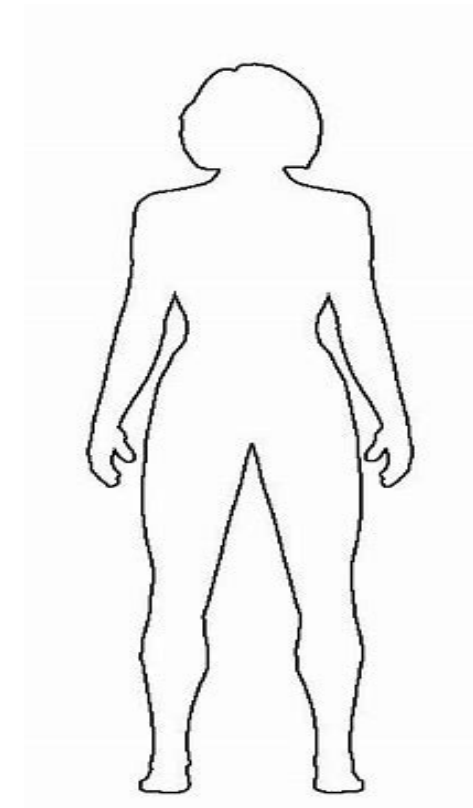
- * Prediction
- * Give POINT, REASON and EVIDENCE from the text to justify your prediction



Mother role on the wall



How is she feeling at this point?
What are her concerns?
How has she been affected so far?
Add to your role on the wall in a
different colour.



Week 2 Wednesday

- * Learning Outcome / Objective
- * I can recognise and write effective prepositional phrases.



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We leave at night to avoid being seen...



and keep moving for many days.



the more we leave behind.



the border - an enormous wall



Respond to the illustration, what words and phrases does the illustration initially evoke?

Consider the use of colour, proportion, shapes and lines and the affect this has.

the border - an enormous wall



Can't go through it
Can't go under it
Can't go around it
Have to go over it

Prepositional
phrases



- * At the periphery of the forest. –
- * At the foot of the forest. –
- * In the heart of the forest. –
- * Moving through the forest. –
- * At the foot of the wall.

“It is an enormous wall and we must climb over it!”

➤ Abroad	➤ As	➤ Beyond	➤ In lieu of	➤ Minus
➤ About	➤ As far as	➤ But	➤ In place of	➤ Near
➤ Above	➤ As well as	➤ By	➤ In spite of	➤ Next
➤ According to	➤ Aside	➤ By means of	➤ In to	➤ Next to
➤ Across	➤ At	➤ Circa	➤ Inside	➤ Past
➤ After	➤ Away	➤ Concerning	➤ Instead of	➤ Per
➤ Against	➤ Barring	➤ Despite	➤ Into	➤ Prior to
➤ Ago	➤ Because of	➤ Down	➤ Except	➤ Round
➤ Ahead of	➤ Before	➤ Due to	➤ Except for	➤ Off
➤ Along	➤ Behind	➤ During	➤ Excluding	➤ On
➤ Amidst	➤ Below	➤ In	➤ For	➤ On account of
➤ Among	➤ Beneath	➤ In accordance with	➤ Following	➤ On behalf of
➤ Amongst	➤ Beside	➤ In addition to	➤ From	➤ On to
➤ Apart	➤ Besides	➤ In case of	➤ Hence	➤ On top of
➤ Around	➤ Between	➤ In front of	➤ Like	➤ Onto

Read these through and choose a few to write about reaching the border.

e.g. In spite of all efforts, mother took one look at the wall and knew she wasn't going to succeed.



Freeze frame – in 4's (mother, children, guard)



What might you see?	What might you hear?
How might you feel?	What might you be thinking?

Week 2 Thursday

- * Learning Outcome / Objective
- * I can respond to an illustration.
- * I can explore a dilemma with consideration and sensitivity.

Drama as guard - dialogue



Recap of speech

Mother approached the flame-red haired guard and begged, “Please sir, our only hope of survival is to flee the country.” The guard towered over mother, inflated by his own sense of importance, and shouted, “You are not allowed to cross the border. Go back!”

Practice a section of speech between Mother and the guard with accurate punctuation.

Shared write – as mother persuading guard to let them pass.

Dear sir,

We have travelled many miles to reach this point and we are exhausted, scared and alone. My children lost their father in the war and we have given up our home and all our belongings to find safe refuge in a country that is not tearing itself apart.

I beg of you have some compassion. My children are so young and we have no where to live. If we were your family, your wife and children, would you not want someone to save them. To take pity on them? To offer them a chance of a life free from danger and imminent death?

We have nothing to offer you except our thanks, please let us through.

A mother

Week 2 Friday

- * Learning Outcome / Objective
- * I can recognise language and text features of a documentary trailer script.



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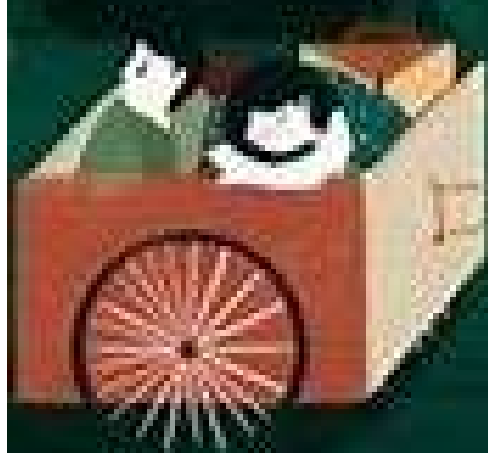
We leave at night to avoid being seen...



and keep moving for many days.



the more we leave behind.





Till slut kommer vi fram till gräset.

Där står en annan man.
Den är som en stor vägg.
Vi måste klättra över den



Look closely at this illustration. Discuss how mother is feeling from the picture and how the children think she is feeling from the text.



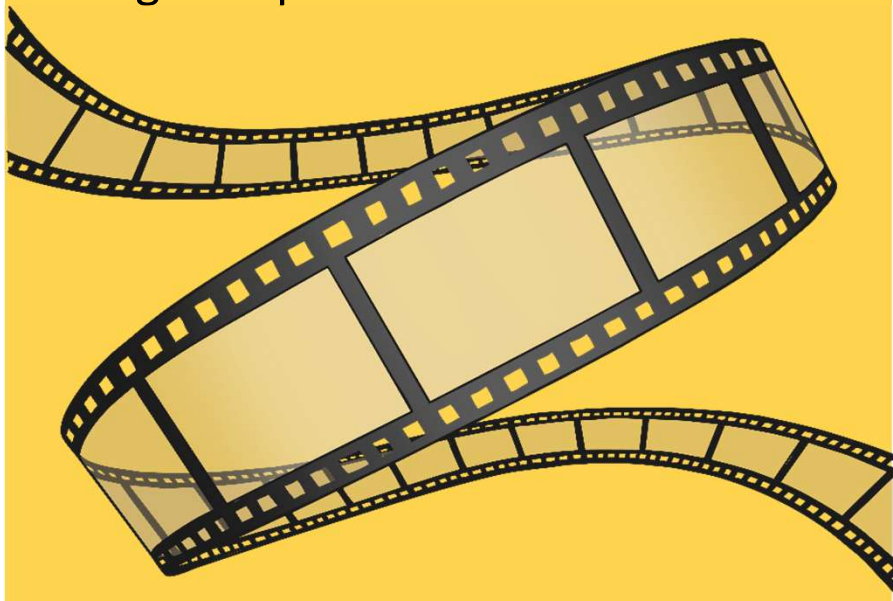
Watch this clip about refugees.

- * https://youtu.be/DVZGyTdk_BY
- * Human flow is a documentary about refugees and this is the trailer.
- * We are going to look closely at how to write a script for a documentary trailer and then practise the skills to write our own.

Film-Making & Documentaries

What is **film-making** and what is a **documentary**?

Film-making – or film production – is the process of making a film and involves various separate stages of production.



A **documentary** is a non-fiction film usually intended to provide a factual report on a particular subject.



<u>Time</u>	<u>Camera – Wide Angle / Close up / Long Shot / Quick Shots / Zoom In / Zoom Out</u>	<u>Sound / Voice Over</u>
(00.01)	Black page	Calming music
(00.03)	Text: (white and capitalised, scrolling from the bottom) 'Amazon Studio'	Calming music
(00.06)	W.A. camera zooms along a war torn street	V.O: (calm, accented and female) 'Being a refugee is much more than a political status.'
(00.08)	W.A. man standing despondently with his back to the camera in a destroyed room	V.O: (calm, accented and female) 'It is the most pervasive kind of cruelty that can be exercised against a human being.'
(00.12)	L.S. line of people walking away from the camera slowly carrying their belongings	V.O: (calm, accented and female) 'You are forcibly robbing this human being of all aspects that makes life, not just tolerable but meaningful in many ways.'
(00.25)	C.U. child's face on a boat wrapped in foil for warmth	Same calming music
(00.30)	L.S. turbulent sky Text: (white and capitalised) 'From world renowned artist and filmmaker Ai Weiwei'	V.O: (calm, accented and female) 'The more immune you are to people's suffering the more dangerous it becomes.'
(00.35)	W.A. tented homes and child wandering around outside alone	V.O: (calm, accented and female) 'It is critical to us to retain our humanity.'
(00.40)	L.S. Town burning Text: (white and capitalised) 'Over 65 million people in the world today have been forcibly displaced from their homes'	Same calming music
(00.50)	Q.S. refugees from different countries with countries named at the bottom centre of picture	Faster more uplifting music V.O: (calm, accented and female) 'If children grow up without any hope, without any prospects for the future, without any sense of them being able to make something out of their lives, then they will become vulnerable to all kinds of abuse and harm.'
(00.58)	L.S. Z.O. the world. Text: (white and capitalised) 'Human Flow: let's make a difference'	V.O: (calm, accented and female) 'A film about love, compassion and hope. Human Flow: let's make a difference.'
(01.00)	End	

Model text

Speak
aloud the
full script.

What do
you
notice?

Time	Camera – Wide Angle / Close up / Long Shot / Quick Shots / Zoom In / Zoom Out	Sound / Voice Over
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(01.00)	End	

Key features... did you notice...

- * Images selected are important to convey mood and meaning.
- * Language is personal and persuasive.
- * Camera angles focus the viewers attention.
- * Choice of voice selected is important.
- * Time is noted on the left in seconds.
- * Abbreviations are used for camera angles and are in bold.
- * Brackets (with italics) are used to show type of voice or font and size of text.

Let's look closely at...

Camera Angles



Extreme Wide Shot



Wide Shot



Medium Shot



Medium Close Up



Close Up



Extreme Close Up

Let's look closely at...

personal and persuasive language

'Being a refugee is **much more** than a political status.'

'It is the **most pervasive** kind of cruelty that can be **exercised** against a human being.'

'**You are forcibly robbing** this human being of all aspects that makes life, not just tolerable but meaningful in many ways.'

'The more immune **you are to people's suffering** the more dangerous it becomes.'

'It **is critical to us to** retain **our** humanity.'

'If children grow up **without any hope**, **without any prospects** for the future, **without any sense** of them being able to make something out of their lives, then **they will** become vulnerable to all kinds of abuse and harm.'

'A film about **love, compassion and hope**. Human Flow: let's make a difference.'

Week 3 Monday

- * Learning Outcome / Objective
- * I can write a script as a class using key features.

<u>Time</u>	<u>Camera – Wide Angle / Close up / Long Shot / Quick Shots / Zoom In / Zoom Out</u>	<u>Sound / Voice Over</u>
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(00.30)	L.S. turbulent sky Text: (white and capitalised) 'From world renowned artist and filmmaker Ai Weiwei'	V.O: (calm, accented and female) 'The more immune you are to people's suffering the more dangerous it becomes.'
(00.35)	W.A. tented homes and child wandering around outside alone	V.O: (calm, accented and female) 'It is critical to us to retain our humanity.'
(00.40)	L.S. Town burning Text: (white and capitalised) 'Over 65 million people in the world today have been forcibly displaced from their homes'	Same calming music
(00.50)	Q.S. refugees from different countries with countries named at the bottom centre of picture	Faster more uplifting music V.O: (calm, accented and female) 'If children grow up without any hope, without any prospects for the future, without any sense of them being able to make something out of their lives, then they will become vulnerable to all kinds of abuse and harm.'
(00.58)	L.S. Z.O. the world. Text: (white and capitalised) 'Human Flow: let's make a difference'	V.O: (calm, accented and female) 'A film about love, compassion and hope. Human Flow: let's make a difference.'
(01.00)	End	

Model text

Speak aloud. Can you pick out the features found in the last lesson?

Let's think about the images from The Journey we have seen so far...

Scene	What is the illustration showing us? What do you observe?	What is the illustration telling us? How you might describe it in abstract, symbolic terms?
Opening Beach Scene	Family playing on the beach	Burgeoning empire engulfed by wave of darkness
Family fleeing the beach	Wave destroying the sandcastles	Dagger like fingers swiping away generations of life
Black page	Black page with objects	Life submerged into darkness leaving only fragments of who we once were

Scaffolding for trailer script

<u>Time</u>	<u>Camera – Wide Angle / Close up / Long Shot / Quick Shots / Zoom In / Zoom Out</u>	<u>Sound / Voice Over</u>
()		
()		
()		
()		
()		
()		
()		

Shared write...

Let's imagine that The Journey is a real life film and we are writing the trailer for the documentary.

We only have 1 minute. What images would you select from the book?

What sounds would you use and when?

Whose voice could you use? How would you make it persuasive?

Week 3 Tuesday

- * Learning Outcome / Objective
- * I can plan a trailer script for a documentary.

<u>Time</u>	<u>Camera – Wide Angle / Close up / Long Shot / Quick Shots / Zoom In / Zoom Out</u>	<u>Sound / Voice Over</u>
(00.01)	Black page	Calming music
(00.03)	Text: (white and capitalised, scrolling from the bottom) 'Amazon Studio'	Calming music
(00.06)	W.A. camera zooms along a war torn street	V.O: (calm, accented and female) 'Being a refugee is much more than a political status.'
(00.08)	W.A. man standing despondently with his back to the camera in a destroyed room	V.O: (calm, accented and female) 'It is the most pervasive kind of cruelty that can be exercised against a human being.'
(00.12)	L.S. line of people walking away from the camera slowly carrying their belongings	V.O: (calm, accented and female) 'You are forcibly robbing this human being of all aspects that makes life, not just tolerable but meaningful in many ways.'
(00.25)	C.U. child's face on a boat wrapped in foil for warmth	Same calming music
(00.30)	L.S. turbulent sky Text: (white and capitalised) 'From world renowned artist and filmmaker Ai Weiwei'	V.O: (calm, accented and female) 'The more immune you are to people's suffering the more dangerous it becomes.'
(00.35)	W.A. tented homes and child wandering around outside alone	V.O: (calm, accented and female) 'It is critical to us to retain our humanity.'
(00.40)	L.S. Town burning Text: (white and capitalised) 'Over 65 million people in the world today have been forcibly displaced from their homes'	Same calming music
(00.50)	Q.S. refugees from different countries with countries named at the bottom centre of picture	Faster more uplifting music V.O: (calm, accented and female) 'If children grow up without any hope, without any prospects for the future, without any sense of them being able to make something out of their lives, then they will become vulnerable to all kinds of abuse and harm.'
(00.58)	L.S. Z.O. the world. Text: (white and capitalised) 'Human Flow: let's make a difference'	V.O: (calm, accented and female) 'A film about love, compassion and hope. Human Flow: let's make a difference.'
(01.00)	End	

Model text

Speak aloud. Can you pick out the features found in the last lesson?

Ideas for your own documentary trailer...

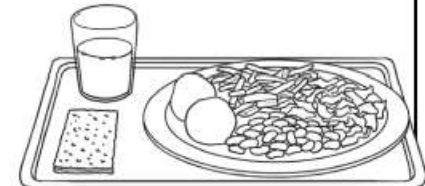
1. School Uniform

Should your school have a school uniform? If so, should anything be changed about the current uniform? Investigate the opinions of a range of people, including adults and pupils. Has school uniform changed over the years? How does it compare to other schools in the local area, country or overseas? What would people like to see changed about the school uniform and why? Explore the reasons and if there are any barriers to the uniform changing.



2. School Dinners

What do people think about the current school dinners? Find out how many people have school dinners. What are the favourite meal choices on offer? Are there any options currently not on the menu that pupils wish to be added? Are the meals healthy? What do the teachers and adults think? Do any of them have school dinners too? What about the organisation of school dinner-times? Investigate what works well and what people might want to change.



3. School Timetable

What are the views about the current school timetable? Do pupils enjoy all the subjects or do they wish there were more or less of certain subjects? Why do we include the subjects that we do and who decides? Investigate the requirements set by the government about the school curriculum. What do pupils or adults think about the start and finish times for the school day? Have they ever been changed or should they be changed? Would people prefer to start earlier or later in the morning? What are the different views and the reasons behind them?



Some more ideas...

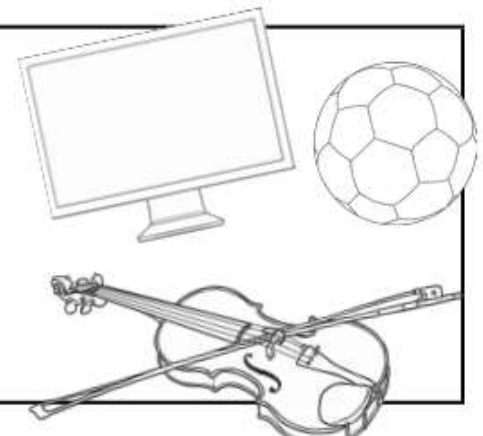
4. School Homework

Do pupils receive enough homework? Do they receive too much? Investigate the views of a range of people on this matter. Try to include a cross-section of pupils, staff and parents if possible. Should the amount of homework be the same for all year groups or should it increase as you get older? Why do we have homework? Explore if homework can be changed and ask what people would prefer to receive as homework to help them learn.



5. School Clubs

Does your school run any clubs before or after normal school hours? How many people attend? Are they popular? Investigate which clubs are the most popular and if there are any other types of clubs that pupils would like to see, that are not currently available. What are the barriers to having more after-school clubs? Find out if teachers or other adults would be interested in particular clubs and include a wide range of people and views.



Or you can think of your own if you have the knowledge to look at the area in depth.

Planning...

- * Use the scaffold from the previous lesson to get some ideas down.
- * Think about your main purpose:
to encourage people to watch the documentary
- * Think about the start grabbing their attention, the middle giving information about the documentary and the ending not giving away everything but giving information as to the name of the documentary and how to watch it.

Week 3 Wednesday

- * Learning Outcome / Objective
- * I can write a script a trailer of a documentary.

<u>Time</u>	<u>Camera – Wide Angle / Close up / Long Shot / Quick Shots / Zoom In / Zoom Out</u>	<u>Sound / Voice Over</u>
(00.01)	Black page	Calming music
(00.03)	Text: (white and capitalised, scrolling from the bottom) 'Amazon Studio'	Calming music
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(01.00)	End	

Model text

Speak aloud. Can you pick out the features found in the last lesson?

Writing a script...

* Think about images...

In 1 minute, how many images do you want to show?

What tone and mood are you looking to create?

What colours and shapes would be needed?

Are you looking at using close ups, zooming in or out, wide angles, long shots?

Are you looking at spending a lot of time on one image or video?

Writing a script...

* Think about sounds...

In 1 minute, how many sounds do you want to hear?

What tone and mood are you looking to create?

What volumes and speeds would be needed?

Are you looking at using different people for the voice overs and different background music?

Writing a script...

- * Think about language...

In 1 minute, how many times will you use personal language?

What tone and mood are you looking to create through your choice of verbs?

What information will be needed to be conveyed at the end?

Are you looking at putting text on the images selected, and if so what font, size, colour will you use?

Use your plan to begin your script.

- * Use a laptop and word to support your script writing.

Week 3 Thursday

- * Learning Outcome / Objective
- * I can edit and improve my writing.
- * I can peer and self assess writing against success criteria.

Week 3 Friday

- * Learning Outcome / Objective
- * I can create my trailer using software.
- * I can evaluate my trailer for effectiveness.

Week 4 Monday

- * Learning Outcome / Objective
- * I can retell the story of The Journey.
- * I can pick out symbolism.



Anchor's note

"The Journey" is actually a story about many journeys and it began with the story of two girls I met in a refugee center in Italy. After meeting them I realized that behind their journey lay something very powerful. So I began collecting stories, images, migration, and interviewing many people from many different countries. A few months later, in September 2024, when I started studying in the Master of Arts in Education at the University of Lausanne, I knew I wanted to make a book about these journeys. Almost every day on the news we hear the names 'migrants' and 'refugees' but we rarely ever spend time hearing the personal journeys that they have had to take. This book is a collage of all those personal stories and the incredible strength of the people within them.







The other day, one of my mother's friends told her that many people are leaving. They are trying to escape to another country. A country far away with high mountains.





She shows us pictures of strange cities, strange forests and strange animals
until she finally says, "We will go there and not be frightened anymore."





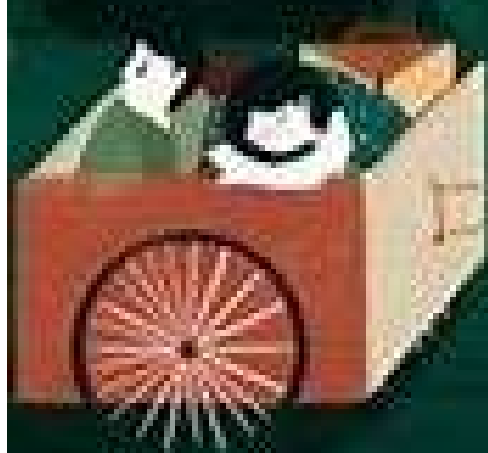
We leave at night to avoid being seen...



and keep moving for many days.



the more we leave behind.





Till slut kommer vi fram till gräset.

Där står en annan man.
Den är som en stor vägg.
Vi måste klättra över den



But neither is with us
and she is never afraid.
We close our eyes and
finally fall asleep.





Shooting water at us. It's the guards!
They are looking for us and we must hide.

We run and run, until a man we have
never seen before appears. Mother gives
him some money and he takes us over the
border. It is dark and nobody sees us.









We travel for more days and more nights, crossing many borders.





Discuss symbolism – continue in groups the rest of the pages

Scene	What is the illustration showing us? What do you observe?	What is the illustration telling us? How you might describe it in abstract, symbolic terms?
Opening Beach Scene	Family playing on the beach	Burgeoning empire engulfed by wave of darkness
Family fleeing the beach	Wave destroying the sandcastles	Dagger like fingers swiping away generations of life
Black page	Black page with objects	Life submerged into darkness leaving only fragments of who we once were

Week 4 Tuesday

- * Learning Outcome / Objective
- * I can speak with confidence and prosody to reflect content.
- * I can summarise key aspects of a text.

Michael Rosen's On the Move Poetry Anthology – migration

*Everyone comes from somewhere.
Everyone has a past.
Everyone is somewhere first.
Everyone is somewhere last.*

Deep in the heart of buildings
scattered about online
packed away in boxes
hiding in cupboards
are fragments and hints
about your life and mine.

You catch a glimpse of your name,
you might suddenly see an address,
sometimes it's typed,
because your name was recorded by an official;
sometimes it's writing that looks like
it was written by spiders.

*Everyone comes from somewhere.
Everyone has a past.
Everyone is somewhere first.
Everyone is somewhere last.*

These are the stones on a path:
a story
of how people travel.
These are the stones on a path
that I found,
the story that I unravelled.

*Everyone comes from somewhere.
Everyone has a past.
Everyone is somewhere first.
Everyone is somewhere last.*

The journey

Looking back at that day on the beach, with the empowering sun, lazy waves and father's laughter, I can barely recognise it as a day of my own life. The difference that just one month can bring. Now there is complete sadness, deep sorrow and a sense of dread that is building day by day as we flee.

War broke out after that day on the beach. War took my father. War forced our family to run. I often dream of the possibility of 'what if' the war hadn't begun and then fantasise over more days of joy where we are all together and not in fear. But the war did happen, and our lives were changed forever.

Mother wept until she was physically unable to move. Friends came to warn us that we must seek shelter in far away lands, but to get there would be treacherous. At this point there was no choice: friends and family were meeting the same fate as our father. Selecting our most treasured possessions, we left all we had even known behind under the cover of darkness.

For days we travelled, on foot, by car, by cart and by boat. We reached borders of lands: high walls with armed guards preventing movement. Sometimes they took pity on us; other times mother paid what she could in bribes. Eventually we got here, at the sea. A ferry is waiting for us.

Who knows where we will end up. Who knows what further paths we have yet to travel. But far off in the distance I see the empowering sun, and as the lazy waves hit the beach I can almost imagine hearing my father's laughter. Looking at my mother's face, I imagine she has heard it too, and we step forward on our journey together.

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War broke out after that day on the beach. War took my father. War forced our family to run. I often dream of the possibility of 'what if' the war hadn't begun and then fantasise over more days of joy where we are all together and not in fear. But the war did happen, and our lives were changed forever.

Mother wept until she was physically unable to move. Friends came to warn us that we must seek shelter in far away lands, but to get there would be treacherous. At this point there was no choice: friends and family were meeting the same fate as our father. Selecting our most treasured possessions, we left all we had even known behind under the cover of darkness.

For days we travelled, on foot, by car, by cart and by boat. We reached borders of lands: high walls with armed guards preventing movement. Sometimes they took pity on us; other times mother paid what she could in bribes. Eventually we got here, at the sea. A ferry is waiting for us.

Who knows where we will end up. Who knows what further paths we have yet to travel. But far off in the distance I see the empowering sun, and as the lazy waves hit the beach I can almost imagine hearing my father's laughter. Looking at my mother's face, I imagine she has heard it too, and we step forward on our journey together.

Writing outcome – to continue this story as an extended narrative

- * Think about what could happen next

Week 4 Wednesday

- * Learning Outcome / Objective
- * I can recognise colons to add detail to description.

Colon :

- * colon

NOUN

- * **colons** (*plural noun*)

1. a punctuation mark (:) used to precede a list of items, a quotation, or an expansion or explanation.

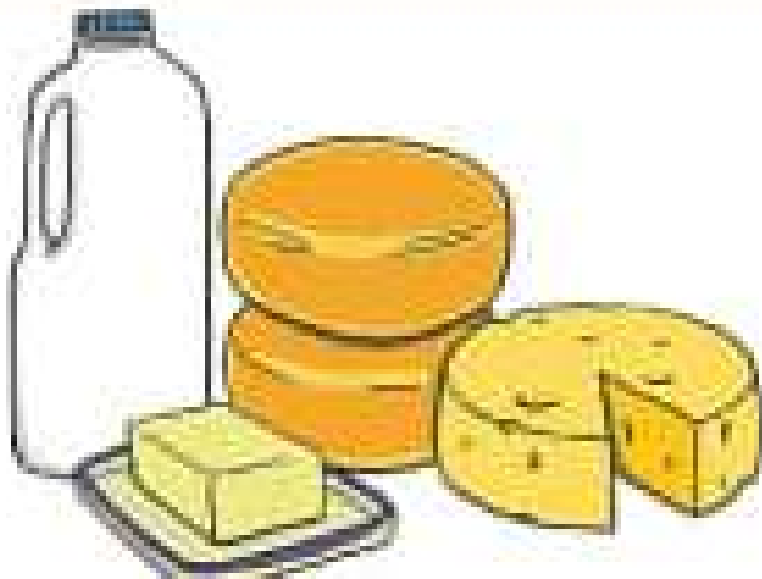
Colons



Colons are used at the end of a clause to show an answer, elaboration or explanation follows.

I would like the following:
milk, cheese and butter.

I have two hobbies:
reading and running.



Colon :

At this point there was no choice: friends and family were meeting the same fate as our father.

We reached borders of lands: high walls with armed guards preventing movement.

Description: detail

Have a go!

1. The rabbit had been sadly neglected it was in an awful state.
2. John opened the drawer it was empty.
3. The wedding invitations have all been sent out two hundred guests are expected.
4. Tom was very clever and worked hard he deserved to pass all his Sats.

Have a go!

1. The rabbit had been sadly neglected: it was in an awful state.
2. John opened the drawer: it was empty.
3. The wedding invitations have all been sent out: two hundred guests are expected.
4. Tom was very clever and worked hard: he deserved to pass all his Sats.

Insert a Colon

Insert a colon in the correct place in the sentences below.

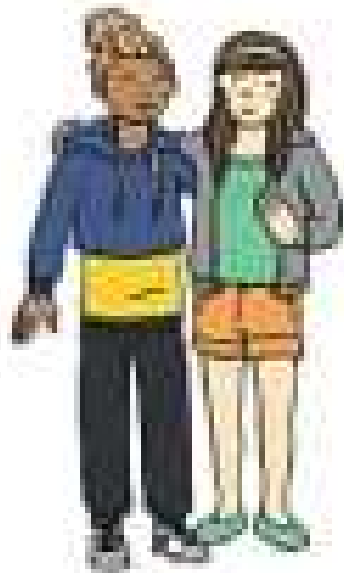
Sammi only missed one person Thomas.	Craig couldn't decide where to have his birthday party the bowling alley, the cinema or the swimming pool.
She saw three of her friends at the park Charlotte, Archie and Simon.	Most of the pupils in the class were sporty twenty of them were in school teams.
Only one thing would make Christmas even more magical snow.	Jason has two favourite hobbies playing football and going bowling.

Week 4 Thursday

- * Learning Outcome / Objective
- * I can recognise semi-colons to have an alternative view that is balanced.

Semicolons

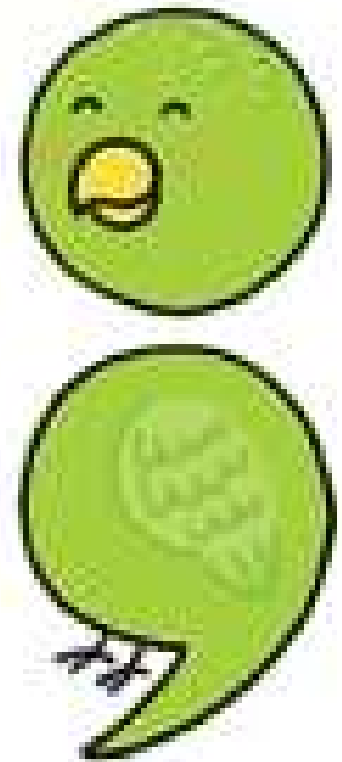
Semicolons are used to separate two main clauses that are closely related to each other, but could stand on their own as sentences.



I have a big test tomorrow;
I can't go out tonight.



I've just had a big meal;
however, I am hungry again!



Semi colons ;

- * Sometimes they took pity on us; other times mother paid what she could in bribes.
- * Some ; others
- * Balanced

**Match the two halves of the sentences below
from a story about Robin Hood:**

The hooded man drew an
arrow;

Hours had passed since he
climbed the tree;

Mist was what he wanted;

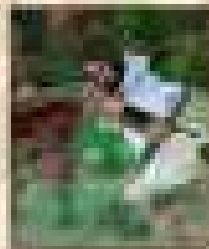
He brought the bow level
with his face;

They heard hooves and
voices from the track;

He closed one eye;

He waited;

It began three years ago;



the other men were doing
the same with theirs.

the people fought back.

he stared along the arrow.

he waited silently.

he notched it in his bow.

the mist had gathered in that
time.

the voices called out to each
other.

he remembered a day like
this.

Week 4 Friday

- * Learning Outcome / Objective
- * I can support a plan for an adaption of our model text.
- * I can support writing an opening for our adaption of our model text.

The journey

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Mother wept until she was physically unable to move. Friends came to warn us that we must seek shelter in far away lands, but to get there would be treacherous. At this point there was no choice: friends and family were meeting the same fate as our father. Selecting our most treasured possessions, we left all we had even known behind under the cover of darkness.

For days we travelled, on foot, by car, by cart and by boat. We reached borders of lands: high walls with armed guards preventing movement. Sometimes they took pity on us; other times mother paid what she could in bribes. Eventually we got here, at the sea. A ferry is waiting for us.

Who knows where we will end up. Who knows what further paths we have yet to travel. But far off in the distance I see the empowering sun, and as the lazy waves hit the beach I can almost imagine hearing my father's laughter. Looking at my mother's face, I imagine she has heard it too, and we step forward on our journey together.

Inspiration – Poem

* <https://clpe.org.uk/poetry/poems/cousin-michael>

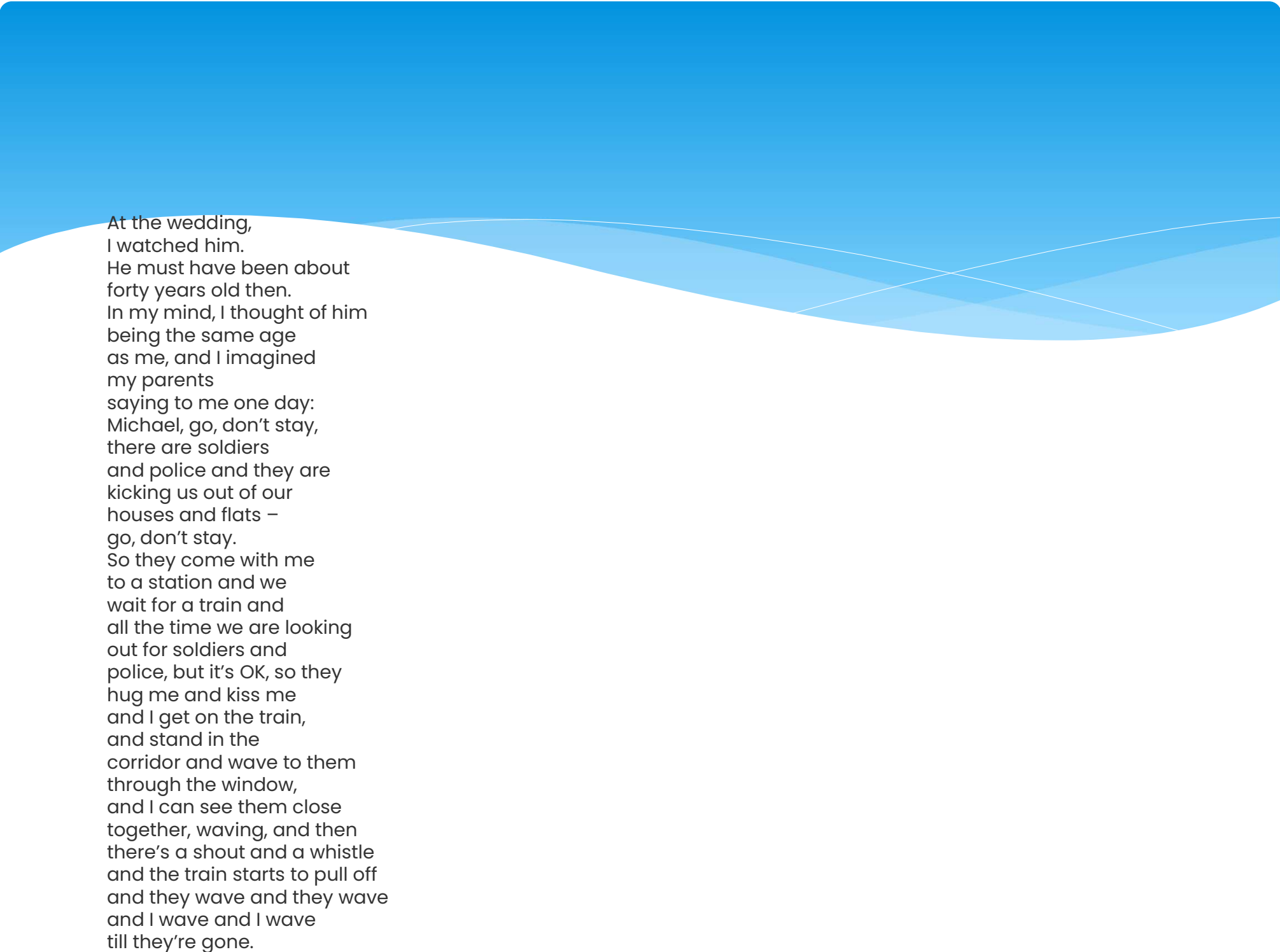
Cousin Michael

There was a wedding,
and we were invited
and, when we got there,
there was a man
who they said was
my father's cousin.


This is Michael, they said –
same name as you, *hah!*
And at one point in the
wedding, my aunt took
me to one side and said
that there was a time
during the war when
Michael was a boy,
sixteen or seventeen,
no older than you are now,
she said, and his parents
said to him that it
wasn't going to be
safe where they were
in Poland.

And so, my aunt said,
his parents put him on
a train and he never
saw them again.


Like it always was,
at that time, when
people told me things
like this, my aunt just
shrugged, looked sad
and said, I suppose
they died in the camps,
and I never knew what
that meant – what were
these camps? Why were
people taken there?



At the wedding,
I watched him.
He must have been about
forty years old then.
In my mind, I thought of him
being the same age
as me, and I imagined
my parents
saying to me one day:
Michael, go, don't stay,
there are soldiers
and police and they are
kicking us out of our
houses and flats –
go, don't stay.
So they come with me
to a station and we
wait for a train and
all the time we are looking
out for soldiers and
police, but it's OK, so they
hug me and kiss me
and I get on the train,
and stand in the
corridor and wave to them
through the window,
and I can see them close
together, waving, and then
there's a shout and a whistle
and the train starts to pull off
and they wave and they wave
and I wave and I wave
till they're gone.



And that's the last I ever see
of them. I never see them again
but wherever I go, and whoever
I'm with, I remember that picture
of them standing together,
waving me off, and for the rest
of my life I can't make any of it
make sense, that they did that
thing of making me safe and
there was nothing they could
do for themselves. And I think
again and again of what they
might have been thinking at
that moment as they waved
and stood close to each other.
What did they think as they
lost everything? And later
they were herded together
and taken to a camp, never knowing
what had happened, never knowing
why this was happening, never knowing
what was happening to me,
even at the very end
as they were closing their eyes.



And though I smile and walk about
in the world, I carry this with me
wherever I am, whoever I'm with,
and no matter how many times
I try to change it, no matter
how many times I try to get them
to come with me on the train,
or how many times I get them
to escape and find me in those
freezing places where I ended up,
or how many times I imagine
that I meet them after the War
is over, and we hug and kiss
and cry, it never happens.
It never happens. There
is always nothing. Nothing but
nothing.

But I walk about in the world
smiling and nodding. I even go
to weddings, and people smile
at me, even this young man
with the same name as me,
no older than I was when
my parents put me on the train.

And he's looking at me
like he's trying to
read me
like a
book.

Plan...

Opening

Wedding – young Michael has an aunt telling who Cousin Michael is

Build up

Change in perspective – now Michael narrative of getting on the train when parents were in fear

Problem

Never knowing if they will see each other again – not knowing what happened to them

Resolution

Not happy – always wondering but getting on with life

Ending

Link back to being at the wedding and stared at my a young boy

Shared write – Cousin Michael narrative

Opening from model

Looking back at that day on the beach, with the empowering sun, lazy waves and father's laughter, I can barely recognise it as a day of my own life. The difference that just one month can bring. Now there is complete sadness, deep sorrow and a sense of dread that is building day by day as we flee.

Opening for Adaption....

Week 5 Monday

- * Learning Outcome / Objective
- * I can edit and improve my writing.
- * I can offer ideas and suggestions to create a collaborative text.

Week 5 Tuesday

- * Learning Outcome / Objective
- * I can plan my extended narrative.

Draw your story map in 5 parts and add specific features to each section.

Opening	Build-up	Problem	Resolution	Ending

Think about contrasts, symbolism, show not tell, description and detail, some and others, flashback...

Week 5 Wednesday

- * Learning Outcome / Objective
- * I can write my extended narrative.

Week 5 Thursday

- * Learning Outcome / Objective
- * I can continue to write an extended narrative.
- * I can edit and improve my work.
- * I can reflect on the impact of my writing so far.
- * I can support my peers with their writing.

Week 5 Friday

- * Learning Outcome / Objective
- * I can perform / evaluate my extended narrative.

Week 6 Monday

- * Learning Outcome / Objective
- * I can respond to a poem giving justifications.
- * I can perform sections of a poem using tone of voice, expression and body language to enhance a mood.

The Raven

* <https://youtu.be/oExppcdoTOU>

This video shows the pop up book with music, but not with the poem read aloud.

Watch it to get a sense of tone and build mystery.

Tell me...

What did you like?

What did you dislike?

What patterns did you find?

What puzzles you?

Now watch an animation of the poem...

* <https://youtu.be/GLbe4JwE6-o>

Watch it to get a sense of tone and build mystery.

Tell me...

What did you like?

What did you dislike?

What patterns did you find?

What puzzles you?

So what happens in the poem?

"Once Upon a Midnight Dreary..."

"The Raven" is a narrative poem, which means it tells a story. A raven is a very smart, large, black bird, much like a crow. In the poem, the Raven only says the word, "Nevermore."

The poem begins with the famous line, "Once upon a midnight dreary, while I pondered, weak and weary \ Over many a quaint and curious volume of forgotten lore--" This sets the scene for the poem. The narrator is a young man who is reading when he hears "a tapping" at his door. The man is sad because he's thinking of his lost love, Lenore, who has died.

He opens the door and sees nothing. He hopes it is the spirit of Lenore, so he whispers, "Lenore?" which echoes back to him. He goes back into his room; the rapping begins again. When he opens his window, he sees a Raven. The Raven comes in and sits above the door, "Perched on a bust of Pallas..." This is a statue of the Greek goddess, Athena, who is the goddess of wisdom.

The man asks the bird its name and it answers, "Nevermore." He continues to ask the bird questions, but it always answers "Nevermore." Puzzled, the man sits in front of the bird and tries to figure out why it's there. He thinks that God has sent the Raven to try to make him stop thinking about Lenore.

Although he knows the bird only says "Nevermore," he keeps asking it questions. When he asks if he's to be reunited with Lenore in heaven, the bird replies, "Nevermore." The man is angry and tells the bird to leave him.

At the end of the poem, the bird is still sitting on the statue of Pallas. The lamp light creates a shadow of the Raven, which the man can see on the floor. He says that his soul is being held captive by the Raven and "Shall be lifted -- nevermore!" which means that he'll never be able to be happy again.

So why are we looking at The Raven poem when looking at the unit of The Journey?

- * What parallels / themes can you find with the poem and the story?
- * Think about love and loss and imagery.
- * Your task, by the end of the week, is to create a narrative poem for 'The Journey' starting with the darkness portrayed in the book at the father's death.

Edgar Allan Poe

Sometimes when you read about the author of a poem or story, it helps you understand more about what they're writing. Edgar Allan Poe was an author who experienced many sad and tragic events in his life. He was orphaned at a young age. He was adopted, but he didn't get along with his adopted father. His wife died from tuberculosis. It's no wonder that many of his stories and poems, like "The Raven," are very grim and dark.

The Raven

BY EDGAR ALLAN POE

Once upon a midnight dreary, while I pondered, weak and weary,
Over many a quaint and curious volume of forgotten lore—

While I nodded, nearly napping, suddenly there came a tapping,
As of some one gently rapping, rapping at my chamber door.

“Tis some visitor,” I muttered, “tapping at my chamber door—
Only this and nothing more.”

Ah, distinctly I remember it was in the bleak December;
And each separate dying ember wrought its ghost upon the floor.

Eagerly I wished the morrow;—vainly I had sought to borrow
From my books surcease of sorrow—sorrow for the lost Lenore—
For the rare and radiant maiden whom the angels name Lenore—
Nameless *here* for evermore.

And the silken, sad, uncertain rustling of each purple curtain
Thrilled me—filled me with fantastic terrors never felt before;
So that now, to still the beating of my heart, I stood repeating
“’Tis some visitor entreating entrance at my chamber door—
Some late visitor entreating entrance at my chamber door;—
This it is and nothing more.”

Presently my soul grew stronger; hesitating then no longer,
“Sir,” said I, “or Madam, truly your forgiveness I implore;
But the fact is I was napping, and so gently you came rapping,
And so faintly you came tapping, tapping at my chamber door,
That I scarce was sure I heard you”—here I opened wide the door;—
Darkness there and nothing more.

Deep into that darkness peering, long I stood there wondering, fearing,
Doubting, dreaming dreams no mortal ever dared to dream before;
But the silence was unbroken, and the stillness gave no token,
And the only word there spoken was the whispered word, "Lenore?"
This I whispered, and an echo murmured back the word, "Lenore!"—
Merely this and nothing more.

Back into the chamber turning, all my soul within me burning,
Soon again I heard a tapping somewhat louder than before.
"Surely," said I, "surely that is something at my window lattice;
Let me see, then, what thereat is, and this mystery explore—
Let my heart be still a moment and this mystery explore;—
'Tis the wind and nothing more!"

Open here I flung the shutter, when, with many a flirt and flutter,
In there stepped a stately Raven of the saintly days of yore;
Not the least obeisance made he; not a minute stopped or stayed he;
But, with mien of lord or lady, perched above my chamber door—
Perched upon a bust of Pallas just above my chamber door—
Perched, and sat, and nothing more.

Then this ebony bird beguiling my sad fancy into smiling,
By the grave and stern decorum of the countenance it wore,
“Though thy crest be shorn and shaven, thou,” I said, “art sure no craven,
Ghastly grim and ancient Raven wandering from the Nightly shore—
Tell me what thy lordly name is on the Night’s Plutonian shore!”
Quoth the Raven “Nevermore.”

Much I marvelled this ungainly fowl to hear discourse so plainly,
Though its answer little meaning—little relevancy bore;
For we cannot help agreeing that no living human being
Ever yet was blessed with seeing bird above his chamber door—
Bird or beast upon the sculptured bust above his chamber door,
With such name as “Nevermore.”

But the Raven, sitting lonely on the placid bust, spoke only
That one word, as if his soul in that one word he did outpour.
Nothing farther then he uttered—not a feather then he fluttered—
Till I scarcely more than muttered “Other friends have flown before—
On the morrow *he* will leave me, as my Hopes have flown before.”
Then the bird said “Nevermore.”

Startled at the stillness broken by reply so aptly spoken,
“Doubtless,” said I, “what it utters is its only stock and store
Caught from some unhappy master whom unmerciful Disaster
Followed fast and followed faster till his songs one burden bore—
Till the dirges of his Hope that melancholy burden bore
Of ‘Never—nevermore’.”

But the Raven still beguiling all my fancy into smiling,
Straight I wheeled a cushioned seat in front of bird, and bust and door;
Then, upon the velvet sinking, I betook myself to linking
Fancy unto fancy, thinking what this ominous bird of yore—
What this grim, ungainly, ghastly, gaunt, and ominous bird of yore
Meant in croaking “Nevermore.”

This I sat engaged in guessing, but no syllable expressing
To the fowl whose fiery eyes now burned into my bosom's core;
This and more I sat divining, with my head at ease reclining
On the cushion's velvet lining that the lamp-light gloated o'er,
But whose velvet-violet lining with the lamp-light gloating o'er,
 She shall press, ah, nevermore!

Then, methought, the air grew denser, perfumed from an unseen censer
Swung by Seraphim whose foot-falls tinkled on the tufted floor.
“Wretch,” I cried, “thy God hath lent thee—by these angels he hath sent thee
Respite—respite and nepenthe from thy memories of Lenore;
Quaff, oh quaff this kind nepenthe and forget this lost Lenore!”
 Quoth the Raven “Nevermore.”

“Prophet!” said I, “thing of evil!—prophet still, if bird or devil!—
Whether Tempter sent, or whether tempest tossed thee here ashore,
Desolate yet all undaunted, on this desert land enchanted—
On this home by Horror haunted—tell me truly, I implore—
Is there—*is* there balm in Gilead?—tell me—tell me, I implore!”
Quoth the Raven “Nevermore.”

“Prophet!” said I, “thing of evil!—prophet still, if bird or devil!
By that Heaven that bends above us—by that God we both adore—
Tell this soul with sorrow laden if, within the distant Aidenn,
It shall clasp a sainted maiden whom the angels name Lenore—
Clasp a rare and radiant maiden whom the angels name Lenore.”
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“Be that word our sign of parting, bird or fiend!” I shrieked, upstarting—
“Get thee back into the tempest and the Night’s Plutonian shore!
Leave no black plume as a token of that lie thy soul hath spoken!
Leave my loneliness unbroken!—quit the bust above my door!
Take thy beak from out my heart, and take thy form from off my door!”
Quoth the Raven “Nevermore.”

And the Raven, never flitting, still is sitting, *still* is sitting
On the pallid bust of Pallas just above my chamber door;
And his eyes have all the seeming of a demon’s that is dreaming,
And the lamp-light o’er him streaming throws his shadow on the floor;
And my soul from out that shadow that lies floating on the floor
Shall be lifted—nevermore!

Now think about your 'tell me' questions...

- * After seeing the pop up book, seeing the animation, learning the meaning behind the poem, understanding about the author, thinking about the themes and imagery and having a chance to perform sections, tell me...
- * What did you like?
- * What did you dislike?
- * What patterns did you find?
- * What puzzles you?

Week 6 Tuesday

- * Learning Outcome / Objective
- * I can recognise poetic techniques to create an atmosphere of tension, anticipation and fear.

The Raven

BY EDGAR ALLAN POE

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Over many a quaint and curious volume of forgotten lore—

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Consider how Edgar Allan Poe's language, style and structural choices shape the poem and heighten tension, anticipation and fear.

- * Think of the use of time of day and year, of weather and of emptiness.
- * Pick out phrases and words that create atmosphere.
- * Pick out poetic devices e.g. repetition / alliteration / symbolism

Repetition...

- * Throughout the poem, the poet uses repetition to emphasise the mysterious knocking occurring in the speaker's home in the middle of a cold December evening.
- * Rapping
- * Nevermore

Loneliness

- * In '*The Raven*,' Poe engages themes that include death and the afterlife. These two are some of the most common themes used throughout Poe's oeuvre. These themes are accompanied by memory, loss, and the supernatural. throughout the piece, the reader gets the sense that something terrible is about to happen, or has just happened, to the speaker and those around him.
- * These themes are all emphasised by the speaker's loneliness. He's alone in his home on a cold evening trying to ignore the "rapping" on his chamber door. By the end, it appears that he will live forever in the shadow of death and sorrow.

Alliteration

Alliteration is one kind of repetition that's used in '*The Raven*.' It occurs when the poet repeats the same consonant sound at the beginning of multiple words. For example, "weak and weary" in the first line of the poem and "soul" and "stronger" in the first line of the fourth stanza.

Structure and Form

'The Raven' by Edgar Allan Poe is a [ballad](#) made up of eighteen six-line [stanzas](#). Throughout, the poet uses trochaic octameter, a very distinctive metrical form. He uses the first-person [point of view](#) throughout, and a very consistent [rhyme scheme](#) of ABCBBB. There are a large number of words that use the same ending, for example, the "ore" in "Lenore" and "Nevermore." [Epistrophe](#) is also present, or the repetition of the same word at the end of multiple lines.

Week 6 Wednesday

- * Learning Outcome / Objective
- * I can recognise the darkness theme and symbolism in The Journey.
- * I can use language to reflect the mood of a picture.

Recap the 5 stages of The Journey...

- * The darkness hovering around the periphery of the family
- * The darkness clawing at the family
- * The darkness chasing the family
- * The darkness cocooning the family
- * The darkness lifting from the family



The darkness hovering around the periphery
of the family



The darkness clawing at the family



The darkness chasing the family



The darkness cocooning the family



The darkness lifting from the family



Shared write from mother's point of view

Original Text

Once upon a midnight dreary, while I pondered,
weak and weary,

Over many a quaint and curious volume of
forgotten lore—

While I nodded, nearly napping, suddenly there
came a tapping,

As of some one gently rapping, rapping at my
chamber door.

“Tis some visitor,” I muttered, “tapping at my
chamber door—

Only this and nothing more.”

Adapted text inspired by style of Poe and this key moment in the text

Once upon a dark night dreary, my aching heart beat
weak and weary,

My children wrapped in arms of sorrow

While I sighed with heavy breath, nearly sinking there
came a whispering,

As of some one slowly wafting, wafting through my
chamber window.

“Tis some visitor,” in pain I disregarded, “wafting
through my chamber window—

Where it came from I do not know.”

Using pictures and key stanzas from the poem, work in groups to brainstorm ideas.

- * Think of words that could be repeated – running
- * Think of words that could be used to have an affect with alliteration – sadness sorrow suffering
- * Think of words that could be rhyming to creating a pattern and effect - cowering scouring prowling
- * Plan you won stanza based on one of the five pictures from The Journey.

Week 6 Thursday

- * Learning Outcome / Objective
- * I can write in the style of Edger Allen Poe.

Week 6 Friday

- * Learning Outcome / Objective
- * I can perform my poem.
- * I can evaluate my poem for effectiveness.