

Learning Sequence 1

Duration	Weeks 1-3	Recommended No. of Periods	12	Novel Study	11 periods
				Wide Reading	1 period (wk. 2)
Formative Assessment Checkpoint	<ul style="list-style-type: none"> A 3-minute video explaining the significance of The Twelfth in Northern Ireland and how Joan Lingard represents this occasion in Chapter 1 and Chapter 2 of the novel. Checkpoint date: (Thursday/Friday, wk. 3) 				

Outcomes	Syllabus Content	Learning Activities	Teaching Notes
EN4-RVL-01	<p>Reading, viewing and listening skills</p> <ul style="list-style-type: none"> Apply reading pathways to determine form, purpose and meaning. 	<p><i>The Twelfth Day of July.</i></p> <ul style="list-style-type: none"> Students examine the chapter titles in the Table of Contents (TOC) for <i>The Twelfth Day of July</i>. They consider how Lingard has organised her novel using the week leading up to the occasion of The Twelfth, interspersed with incidents of high drama or conflict to structure the 17 chapters. <ul style="list-style-type: none"> How does the TOC impact our reading and begin to shape our understanding of the novel? Students read chapters 1-7 of the novel. They consider the impact of structuring the novel to alternate between the lives of the Jacksons (Protestant) and the McCoys (Catholic). <ul style="list-style-type: none"> How does Lingard’s structure establish sectarianism as the novel’s main concern? 	<ul style="list-style-type: none"> The novel is organised chronologically, progressing from the 7th July-12th July. Chapters alternate between drawing our attention to the date and emphasising a moment of conflict – e.g., Chapter 1: The Seventh Day of July and Chapter 2: Down with King Billy. Lingard’s structure shapes our understanding of The Twelfth as an occasion that causes conflict in Belfast (Northern Ireland). This is reinforced by the alternation between the lives of the Jackson and McCoy children as they engage in escalating tit-for-tat sectarian conflict.

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			<p>to escalate (the novel depicts the disintegration of a very fragile peaceful co-existence of Catholic and Protestant neighbourhoods alongside each other). By the end of 1968, there was violence in the streets and The Troubles had begun.</p> <ul style="list-style-type: none"> ▪ Students need to understand the origins of The Twelfth as a celebration of the Glorious Revolution (1688) and victory of Protestant King William of Orange over Catholic King James II at the Battle of the Boyne (1690), which ensured a Protestant Ascendancy in Ireland. ▪ The occasion has a history of causing sectarian violence between Protestants and Catholics, and this violence escalated during The Troubles in Northern Ireland. Protestant loyalists see the Twelfth as an important part of their culture, while Catholic Irish nationalists see many aspects of it as sectarian, triumphalist and supremacist.
EN4-RVL-01	<p>Reading, viewing and listening for meaning</p> <ul style="list-style-type: none"> ▪ Identify and understand that relevant prior knowledge and personal experience enables and enhances 	<ul style="list-style-type: none"> ▪ Using chapters 1-7, students consider Sadie and Tommy Jackson’s excitement about celebrating The Twelfth and participating in the Orange parade. 	<ul style="list-style-type: none"> ▪ Students may see links to culturally or religiously significant events in their own lives, such as Australia Day, Christmas Day, Easter, Eid al-Fitr etc.

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	<p>understanding when reading, viewing or listening to texts.</p> <ul style="list-style-type: none"> ▪ Explain personal responses to characters, situations and issues in texts, recognising the role of written, oral or visual language in influencing these personal responses. 	<ul style="list-style-type: none"> ▪ Students complete a S/T/W routine: Sadie and Tommy are preparing for The Twelfth. See: what you see them doing? Think: in what ways can you empathise with their feelings? What cultural events in your life cause you to feel similar emotions to Tommy and Sadie? Wonder: is there anything in their behaviour that you find unsettling? ▪ What language does Lingard use to influence our response to Sadie? ▪ What language does Lingard use to influence our response to Kevin? ▪ Students compare the situations of the Jacksons and the McCoys. How are their lives similar? What does Lingard emphasise as the differences between Kevin and Sadie? 	<ul style="list-style-type: none"> ▪ Sadie is precocious, stubborn, proud, enterprising, and competitive. She thinks rather too much of herself in her ‘drum majorette’ costume and instigates the competition with the other Protestant children for the best street decorations. She embraces the challenge of raising money to buy decorations from Mrs McConkey’s shop. ▪ Kevin is mischievous, rebellious, proud, and competitive. He and Brian sneak out to the Protestant quarter at night and deface the mural of King William with the words ‘Down with King Billy’. When caught by Sadie, he mocks her for ‘raging’ and being ‘a grand little loyalist’. ▪ The children’s use of insults – ‘Mick’ and ‘little loyalist’, as well as their ability to parrot adult arguments: ‘Ould William needs defacing.’/So does your silly old Pope./We don’t have pictures of him on our walls though./But you’ve plenty statues in your churches./What’s wrong with that?/Graven images!’ (p. 19) shows their unquestioning acceptance of old prejudices and how these are so easily replicated through the generations when they go unchallenged.

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			<ul style="list-style-type: none"> Kevin and Sadie are of similar age and social class. They are both proud and rebellious. They live in similar looking 'red-brick terraced houses'. The key difference Lingard stresses is one of religion.
EN4-RVL-01	<p>Reading for challenge, interest and enjoyment</p> <ul style="list-style-type: none"> Use strategies to enhance interest and overcome challenges experienced when reading. 	<ul style="list-style-type: none"> Students use the Points of Most Significance (POMS) protocol to capture the key points in each chapter. 	<ul style="list-style-type: none"> The Points of Most Significance (POMS) protocol asks students to write down the three most important points from a text (or part of a text). It is a useful way for students to periodically consolidate their understanding of the novel and track the development of their thinking as they read.
EN4-URA-01	<p>Narrative</p> <ul style="list-style-type: none"> Understand narrative conventions, such as setting, plot and sub-plot, and how they are used to represent events and personally engage the reader, viewer or listener with ideas and values in texts, and apply this understanding in own texts. 	<ul style="list-style-type: none"> Using details from chapters 1-7, students create a map of the Belfast streets where the action of the novel take place. They include the character's houses, the 'no-man's-land' street that divides the Catholic and Protestant quarters, the chip shop, Mrs McConkey's shop, the mural of King William, the city centre (Royal Avenue and Donegall Place), the decorator's 	<ul style="list-style-type: none"> This consideration of setting enables students to come to a greater understanding of the sectarian division that impacts upon Sadie and Kevin's daily lives and influences their values and attitudes. Features of the setting that symbolise the character's values and beliefs include: the mural of King William with the words 'No Surrender', as well as

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		<p>shop, and Orange Hall.</p> <ul style="list-style-type: none"> ▪ Students consider a map of Belfast depicting the Catholic and Protestant neighbourhoods. ▪ Students participate in a C/E/C routine: <p>Connect: how are features of novel’s setting connected to the plot? Extend: identify features of the Catholic and Protestant quarters that symbolise the character’s values and beliefs.</p> <p>Challenge: explain how features of the setting help you to better understand the real-world impacts of sectarianism in Belfast in the 1960s.</p> 	<p>banners and bunting in the Protestant quarter (loyalty to the Protestant religion, pride, defiance, independence from Rome). In the Catholic quarter there is the wall with ‘God Bless the Pope’ written on it symbolising loyalty to Rome, as well as the Catholic iconography in the McCoy house (the Sacred Heart picture and Lourdes statue).</p>
EN4-ECA-01	<p>Writing</p> <ul style="list-style-type: none"> ▪ Apply understanding of the structural and grammatical codes and conventions of writing to shape meaning when composing imaginative, informative and analytical, ad persuasive written texts. <p>Text Features: Imaginative</p> <ul style="list-style-type: none"> ▪ Compose texts that offer a cohesive consideration of thematic elements, including the development of a central complication or conflict. ▪ Create imaginative texts using a range of language and structural devices to drive the plot, develop characters, and create 	<ul style="list-style-type: none"> ▪ Imaginative Writing: students compose a short story called ‘The Barricade’. 	<ul style="list-style-type: none"> ▪ Imaginative Writing: students may draw inspiration from Lingard’s depiction of the historical division or barricade separating the Protestant and Catholic areas. They should answer the following planning questions: <ul style="list-style-type: none"> ○ Where is the barricade? ○ Is it visible or invisible? ○ How did it come to be? ○ Who are your characters? ○ What is the complication and how it is solved?

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	<p>a sense of place and atmosphere.</p> <ul style="list-style-type: none"> ▪ Create impact and enhance meaning by making choices about temporal and spatial settings in texts to communicate ideas. <p>Sentence-level Grammar and Punctuation</p> <ul style="list-style-type: none"> ▪ Make choices about sentence structure or length by constructing a variety of simple, compound and complex sentences for purpose. ▪ Control and experiment with aspects of syntax, including agreement, prepositions, articles and conjunctions to shape precise meaning and develop personal expression. ▪ Select appropriate noun groups for clarity or effect, including succinct noun groups for simplicity and elaborated noun groups for complexity. ▪ Use a range of verb forms, tenses and modifiers to express aspects of modality. ▪ Experiment with position adverbial phrases and clauses to clarify meaning or intention, and to modify the meaning of other clauses. ▪ Use embedded adjectival clauses to expand on the subjects and objects of other clauses. 		

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	<ul style="list-style-type: none"> ▪ Experiment with applying a wide range of punctuation to support clarity and meaning, and to control pace and reader response. <p>Word-level Language</p> <ul style="list-style-type: none"> ▪ Make vocabulary choices that draw on, or contribute to, stylistic features of writing and influence meaning. 		

Sample