

Learning Sequence 1

Duration	Weeks 1-2	Recommended No. of Periods	8	Poetry Study	7 periods
				Wide Reading	1 period (wk. 2)
Poems	<ul style="list-style-type: none"> ▪ ‘It Ain't What You Do, It's What It Does to You’ (1989) ▪ ‘Poem’ (1989) 				
Formative Assessment Checkpoint	<ul style="list-style-type: none"> ▪ <i>Layers</i> Analysis #1 (completed using the table provided). ▪ Checkpoint date: (Thursday/Friday, wk. 2) 				

Outcomes	Syllabus Content	Learning Activities	Teaching Notes
EN5-RVL-01	<p>Reading, viewing and listening skills</p> <ul style="list-style-type: none"> ▪ Apply reading pathways appropriate to form, purpose and meaning, and connect ideas within and between texts. 	<p>About Simon Armitage</p> <ul style="list-style-type: none"> ▪ Introduce students to Simon Armitage as the poet set for study. ▪ Students read ‘Simon Armitage on his Radical Roots and Rockstar Dreams’ by Simon Hattenstone. ▪ In pairs, students consider Armitage’s interests, experiences, values, and perspective of the world and how these may have influenced his writing. ▪ Individually, or in pairs, students complete the following activities: <ul style="list-style-type: none"> ○ Make a list of significant experiences that have shaped who Armitage is and the types of poetry he writes. ○ What themes and ideas do you anticipate you will come across in the poems set for study? 	<ul style="list-style-type: none"> ▪ This article is a good example of a discursive personal essay, and students should be made aware of this as an early connection to their formative assessment task. It is worth revisiting later when teaching the discursive style and personal essay form. ▪ Significant experiences that students may list include: <ul style="list-style-type: none"> ○ His love of indie and post-punk bands (experimental, avant-garde, unconventional, non-conformist, energetic, postmodern, fusion of high and low culture, political). Issues of alienation, oppression, and the technocracy of Western modernity are often a preoccupation in this type of

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	<p>Reflecting</p> <ul style="list-style-type: none"> ▪ Reflect on how reading, viewing and listening to texts has informed and inspired learning. 	<ul style="list-style-type: none"> ○ Reflect on how reading this article has helped to spark your interest in Armitage’s poetry. 	<p>music.</p> <ul style="list-style-type: none"> ○ His discovery of Ted Hughes’ poetry in high school (sparked interest in language that ‘could spear and shock, transport and transcend’. ○ Growing up in Marsden (value of place and the local, appreciation of the ordinary, seeing beauty in the everyday). ○ The love and influence of his parents (entertaining father, storyteller). ○ Career as a probation officer (exposure to the darker side of human nature, left him with ‘a very pessimistic view of the whole human project.’, loss of faith in people and his capacity to make a difference – violent, cynical, gloomy poetry). ○ Appointment as Poet Laureate in 2019 (continue work as a poet writing about topical events and advocating for poetry. ○ Growing older (shift from radical, anti-establishment beliefs to an acceptance of the traditions and institutions that shape British life

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			and society – understanding that poetry is both a part of the ‘establishment’ and a powerful alternative way of capturing human experiences).
EN5-RVL-01 EN5-ECA-01	<p>Reading, viewing and listening for meaning</p> <ul style="list-style-type: none"> Analyse the main ideas and thematic concerns represented in texts. <p>Speaking</p> <ul style="list-style-type: none"> Participate in and lead a range of informal discussions about texts and ideas, including analytical, speculative and exploratory talk, to consolidate personal understanding and generate new ideas. 	<p>It Ain't What You Do, It's What It Does to You' (1989)</p> <ul style="list-style-type: none"> Students read the poem using the ‘Six Steps for Performing an Initial Reading of a Poem’ protocol. Students complete a S/T/W routine to record their initial impressions: See: What 3-4 brief quotes do you see as important? Think: what ideas do these quotes raise in your mind? Wonder: what do you think is the overall message of the poem? Students participate in a whole class discussion using their responses to the S/T/W routine. 	<ul style="list-style-type: none"> Record student responses to the S/T/W on WB. Ask students to add any new ideas that emerge from this discussion as annotations to their S/T/W.
EN5-URA-01	<p>Code and Convention</p> <ul style="list-style-type: none"> Use metalanguage effectively to analyse how meaning is constructed by linguistic and stylistic elements in texts. Analyse how language forms, features and structures, specific or conventional to a text’s medium, context, purpose and audience, shape meaning, and 	<ul style="list-style-type: none"> Facilitate a guided analysis of ‘It Ain't What You Do, It's What It Does to You’. Students annotate the poem individually. Students complete a C/S/I routine: Connotation: identify a significant word or phrase in the poem and explain its connotations. Symbol: select a symbol 	<p>Guided Analysis Notes:</p> <ul style="list-style-type: none"> This poem is about the ordinary and everyday experiences the first-person speaker has had. The speaker remembers experiences such as: ‘skimm[ing] flat stones across Black Moss on a day / so still I could hear each set of ripples / as they crossed’. By

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<p>EN5-URB-01</p>	<p>experiment with this understanding through written, spoken, visual and multimodal responses.</p> <p>Connotation, Imagery and Symbol</p> <ul style="list-style-type: none"> Analyse how figurative language and devices can be used to represent complex ideas, thoughts and feelings to contribute to larger patterns of meaning in texts, and experiment with this in own texts. <p>Point of View</p> <ul style="list-style-type: none"> Examine elements of focalisation, such as omniscience, limitations, indirect speech, tone, reliability and multiple narrators, and how these interact to shape perceptions of meaning in texts, and apply this in own texts. <p>Theme</p> <ul style="list-style-type: none"> Analyse how themes can be understood to underpin cohesive meaning in texts, and apply this understanding in own texts. 	<p>used by Armitage and explain what it represents. Image: select an image used by Armitage and explain how it represents an idea, thought, or feeling that is important to the meaning of the poem.</p> <ul style="list-style-type: none"> Students complete the first 4 layers of a <i>Layers</i> routine (narrative, aesthetic, mechanical, and dynamic) to consolidate their understanding. Students will return to the 'connections' layer once they have studied 'Poem' (formative assessment prep). 	<p>setting them against more exciting/exotic/romantic/adventurous experiences they have not had such as: 'toy[ing] with a parachute cord while perched on the lip of a light-aircraft', the speaker contemplates the significance of, and beauty in, the ordinary and the everyday.</p> <ul style="list-style-type: none"> The chain of images is set out in alternating order, beginning with an exciting/exotic/romantic/adventurous experience, and juxtaposing it with a more mundane, lived experience. This pattern is set within the regular structure of the poem itself: five unrhymed quatrains. Record student responses to the S/T/W on WB. Ask students to add any new ideas that emerge from this discussion as annotations to their S/T/W.
<p>EN5-ECA-01</p>	<p>Writing</p> <ul style="list-style-type: none"> Develop a personal and informed voice that generates ideas and positions an 		

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	<p>audience through selection of appropriate word-level language and text-level features.</p> <p>Text features</p> <ul style="list-style-type: none"> ▪ Express ideas, using appropriate structures for purpose and audience, that reflect an emerging personal style. 	<ul style="list-style-type: none"> ▪ Personal Response Writing: In this poem, Armitage brings seemingly opposite experiences into alignment. Students consider the following pairings from the poem: <ul style="list-style-type: none"> ○ Bumming across America/Living with thieves in Manchester. ○ Padding though the Taj Mahal/Skimming flat stones across Black Moss. ○ Toying with a parachute cord from the edge of a plane/Holding the wobbly head of a baby at the day centre. <p>Students use the following questions to guide their composition of a 300-word personal response to this poem:</p> <ul style="list-style-type: none"> ○ What feelings do each of these pairings share in common? ○ What do you think Armitage is communicating about the notion of meaningful life experiences? Does a person need to go on grand adventures to feel danger, excitement, awe, wonder, anticipation, or exhilaration? 	

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EN5-URA-01	<p>Code and Convention</p> <ul style="list-style-type: none"> Use metalanguage effectively to analyse how meaning is constructed by linguistic and stylistic elements in texts. Analyse how language forms, features and structures, specific or conventional to a text's medium, context, purpose and audience, shape meaning, and experiment with this understanding through written, spoken, visual and multimodal responses. <p>Connotation, Imagery and Symbol</p> <ul style="list-style-type: none"> Analyse how figurative language and devices can be used to represent 		

	<p>complex ideas, thoughts and feelings to contribute to larger patterns of meaning in texts, and experiment with this in own texts.</p> <p>Point of View</p> <ul style="list-style-type: none"> Examine elements of focalisation, such as omniscience, limitations, indirect speech, tone, reliability and multiple narrators, and how these interact to shape perceptions of meaning in texts, and apply this in own texts. 	<p>that is important to the meaning of the poem.</p> <ul style="list-style-type: none"> Students complete the <i>Layers</i> routine to consolidate their understanding. Students return to their <i>Layers</i> routine for 'It Ain't What You Do, It's What It Does to You' and complete the 'connections' layer (formative assessment prep). 	<p>conflict or dilemma.</p>
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