



English Scheme of Work Year 6 – Exemplar Unit 3 (Poetry: The power of imagery)

Unit Objectives

Pupils will learn to:

- Read and interpret a wide range of poems
- Express personal responses supported by reference to the text
- Identify and explain poetic devices for creating images
- Identify viewpoint
- Take account of structural and language features when reading poems aloud
- Understand that language changes over time
- Use a reading journal to record personal responses and interpretations
- Write questions for interrogating a poem
- Write poems modelled on poems read

Teaching Resources
<i>Literacy World Stage 4 Essential Fiction Anthology; Literacy World Interactive Stage 4 Fiction</i>
Literacy language
verse, stanza, imagery, simile, metaphor, personification, alliteration, onomatopoeia, assonance, consonance, exaggeration



Objectives	Teaching	Resources
<p>Read and interpret a wide range of poems</p> <p>Take account of structural and language features when reading poems aloud</p> <p>Identify and explain poetic devices for creating images: personification</p> <p>Understand that language changes over time</p>	<p>Activating prior knowledge</p> <p>Explain to pupils that, in this unit, they will be exploring and writing poetry that uses imagery in different ways. Ascertain what they remember about what imagery is. Conclude that imagery is the term to describe the pictures that writers and poets put into their readers' minds through the use of carefully chosen words and phrases. <i>What devices do poets use to create imagery?</i> Write a list on the flipchart (eg simile, metaphor, personification, alliteration, onomatopoeia), and work together to define and give an example for each term. Keep the 'Ways to create imagery' poster on the Working Wall for reference during the unit.</p> <p>Reading</p> <p>Explain to pupils that they are going to read an extract from a much longer poem, <i>The Song of Hiawatha</i> by Henry Wadsworth Longfellow, a 19th-century American poet. The poem was first published in 1854 and is based on legends about a real-life native American leader.</p> <p>Read the first two stanzas of <i>Hiawatha's Canoe</i> to the class, emphasising the rhythm. Discuss what is happening (a dialogue between Hiawatha and a Birch tree; the Birch tree responding as if it were a person). Ask pupils to identify what Hiawatha wants and how he asks for it, i.e. 'Thus aloud cried Hiawatha'. Ask how the Birch tree responds, i.e. 'with a sigh of patience'.</p> <p>Talk about what personification is, referring to the 'Ways to create imagery' poster on the Working Wall. (eg personification is a type of metaphor where actual things or concepts/feelings/ideas are described in terms of what a human would do, say or feel).</p> <p>Re-read the first two stanzas again, clapping out the rhythm, <i>What does the rhythm remind you of</i> (eg chanting, dancing drumbeats)? Read the rest of the poem aloud together, ensuring that all pupils can see the text. Encourage them to read it rhythmically. Talk about what is unusual about the poem: rhythm, repetition, word order and personification. Discuss how the trees and creatures are presented like people. <i>How would they have felt? What does personification add to the poem?</i></p>	<p><i>Literacy World Stage 4 Essential Fiction Anthology: Hiawatha's Song</i>, pp. 20–23</p> <p>Flipchart</p> <p>Dictionaries</p>



	<p>Vocabulary</p> <p>Clarify older words and phrases, first asking pupils if they can tell what they mean from context and then using dictionaries: eg 'girdled' (went round); 'sheer he cleft' (he cut it clean); 'asunder' (apart); 'pliant' (flexible); 'hewed' (chopped); 'fibrous' (made of fibres). Talk about English being a 'living language' that is constantly changing.</p> <p>Grammar</p> <p>Discuss how the word order of some lines of the poem has been changed to fit in with the rhythm, eg 'I a light canoe will build me' (line 5); 'My canoe to make more steady' (line 30); 'From the ground the quills he gathered' (line 81). Explore how these and other similar lines could be changed to make them sound more like modern English. Ask pupils to slot their modern lines into the poem and read them aloud. <i>How does this affect the rhythm of the poem? Which version do they prefer?</i></p>	
<p>Read and interpret a wide range of poems</p> <p>Express personal responses supported by reference to the text</p> <p>Identify and explain poetic devices for creating images: personification</p> <p>Write poems modelled on poems read</p>	<p>Reading</p> <p>Read aloud <i>Night Life</i> at least twice, ensuring that all pupils can see the text. Did they like the poem? Why? Talk about how the outside world is described as if it were a noisy family of people who come to life at night. Remind pupils of the term 'personification' and, together, identify the different images created through personification.</p> <p>Writing</p> <p>Explain to pupils that they are going to write their own personification poem in the same style. They are going to write about the person in the poem going to school, beginning:</p> <p style="padding-left: 40px;"><i>This morning, as I was on my way to school, The world outside started behaving badly</i></p> <p>Brainstorm things to include, eg cars wheezing in life, buses sneezing as they open their door, large trucks snarling past. Emphasise the idea of non-human things behaving like human beings with thoughts and feelings. Mind Map useful words and phrases for reference later on.</p> <p>Ask pupils to work in pairs to share ideas and plan a poem together. Encourage them to use a planning grid, such as the example below:</p>	<p><i>Literacy World Interactive Stage 4 Fiction: Unit 2, Session 4, Night Life</i></p>



	Things to include	How they could behave like people	
	cars trucks buses	coughing, spluttering, trying to push in belching smoke, wheezing brakes doors sneezing open	
<p>Read and interpret a wide range of poems</p> <p>Express personal responses supported by reference to the text</p> <p>Identify viewpoint</p> <p>Understand that language changes over time</p> <p>Use a reading journal to record personal responses and interpretations</p>	<p>Reading</p> <p>To begin this session, ask pupils to sit in silence for thirty seconds and listen to the sounds around. <i>What could you hear?</i></p> <p>Explain that, in this session, you will be looking at how the poet Walter de la Mare uses imagery and sound to write mysterious poems. Walter de la Mare was an English author and poet, probably best known for his children's poetry. He was born in 1873 and died in 1956.</p> <p>Read <i>The Listeners</i> aloud to the class, ensuring that all pupils can see the text. Ask pupils for first impressions.</p> <p>Vocabulary</p> <p>Explain that <i>The Listeners</i> was published in 1913. It uses literary words that are not often used today. Ask for the meanings of: 'champed', 'smote', 'spake', 'Ay'. Where else might they find words like these? Check understanding of other unfamiliar words: eg 'turret', 'thronging', 'cropping'.</p> <p>Reading</p>		<p><i>Literacy World Stage 4 Essential Fiction Anthology: The Listeners, p. 44</i></p>



	<p>Re-read the poem, ensuring that all pupils can see the text and giving them the following Listening Focus: <i>Why do they think the poem is called <i>The Listeners</i> and not <i>The Traveller</i>? Discuss viewpoint. Point out how the poem begins with the reader seeing things from the Traveller's point of view and, at the end, leaves the reader with the listeners' point of view: '... the silence surged softly backward,/When the plunging hoofs were gone'.</i></p> <p>Ask the class for clues about the setting, the Traveller and why he came, eg 'the house is turreted and in a forest; it's in moonlight; the Traveller promised to come'. Highlight the fact that the poem does not explain everything about the mysterious situation. Readers have to use their imagination to fill in the gaps. Re-read the poem again with the pupils and ask them to imagine what might have happened before and what might happen after the incident, eg</p> <ul style="list-style-type: none"> • Whose house is it? Who are they? • Who is the Traveller and why did he come? • Who are the listeners? • Where does the Traveller ride away to? <p>Ask pupils to discuss these questions in pairs with a Talk Partner. Then bring the class back together to share their ideas.</p> <p>Writing</p> <p>Pupils work independently to record their own responses to the questions above in their reading journals.</p>	
<p>Identify and explain poetic devices for creating images: alliteration, onomatopoeia</p> <p>Take account of structural and language features when reading poems aloud</p>	<p>Reading</p> <p>Recall the work done in the previous session on <i>The Listeners</i>. Read the poem again and ask pupils to picture it in their minds. Talk about some of the imagery – eg 'thronging the faint moonbeams; echoing through the shadowiness; sound of iron on stone; plunging hoofs' – and ask pupils to describe in their own words what they see.</p> <p>Tell them that <i>The Listeners</i> is a poem that they have to listen to very carefully, because it uses sounds very effectively. Re-read the poem and discuss the sound patterns they noticed, eg</p> <ul style="list-style-type: none"> • the rhythm (alternate long and short lines) 	<p><i>Literacy World Stage 4 Essential Fiction Anthology: The Listeners</i>, p. 44</p> <p>'Ways to create imagery' poster on the Working Wall.</p>



	<ul style="list-style-type: none"> • the rhymes (2nd and 4th lines) • 'alliteration' ('forest's ferny floor'; 'silence surged softly') • soft sounds ('champed', 'shaken', 'shadowiness', 'surged', 'stillness', 'phantom') • hard sound ('knock', 'second', 'cry', 'call', 'cropping', 'smote') <p>Revise the term 'onomatopoeia' (see the 'Ways to create imagery' poster on the Working Wall). Discuss the effect of choosing words that sound like the thing they describe. <i>How would you read these words aloud?</i></p> <p>Discuss performing the poem as a choral reading. <i>Which lines should we read loudly and which quietly? Which lines should we read slowly and which quickly?</i> As a class, annotate the poem for performance. Prepare the choral reading. Decide how to divide up the poem for maximum effect. Who will say which part? Practise together and, subsequently, arrange to perform it to an audience.</p>	
<p>Read and interpret a wide range of poems</p> <p>Express personal responses supported by reference to the text</p> <p>Identify and explain poetic devices for creating images</p> <p>Understand that language changes over time</p> <p>Write poems modelled on poems read</p>	<p>Reading</p> <p>Ask pupils to work in pairs. <i>Think of as many silver things as you can in thirty seconds.</i></p> <p>Ask them to close their eyes, and then read <i>Silver</i> to them, keeping the text hidden. Tell them not to worry if there are some words they do not know. Ask pupils for first impressions Ask what pictures they saw in their minds.</p> <p>Re-read the poem with pupils following the text this time. Do they see the same mental pictures now, or different ones? Ask them to describe the image of the moon that the poem conveys through the use of personification. Discuss the mood of the poem and the mental pictures it creates.</p> <p>Ask what words and phrases in the poem tell you:</p> <ul style="list-style-type: none"> • that it is a moonlit scene, eg 'the moon walks the night', repetition of silver • that everything is still and calm, eg 'slowly', 'silently'; 'moveless fish' • that it is set in the countryside: 'harvest mouse', 'cote' <p>Look at the old and unusual words in the poem and discuss definitions (eg 'shoon' – shoes; 'casements' – windows; 'couched' – lying down;</p>	<p><i>Literacy World Stage 4 Essential Fiction Anthology: Silver</i>, p. 45</p> <p>'Ways to create imagery' poster on the Working Wall.</p> <p>Pre-prepared poster with poetry writing frame, i.e.</p> <p>Golden Fiercely, brightly, now the sun Climbs the sky in his golden cloak; This way, and that, he glares and sees Golden fruit upon golden trees;</p> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>



	<p>'cote' – dove cote; 'moveless' – motionless).</p> <p>Explain that, as well as painting a visual picture in the mind, <i>Silver</i> also creates a sound picture. Ask pupils to work with a Talk Partner. Tell one to read the poem to the other and then swap. Tell them to notice any sounds and patterns that stand out. Ask them to look for alliteration (eg 'slowly, silently'), words with similar vowel sounds (known as 'assonance', eg 'peers' and 'sees') and repeated consonant sounds (known as 'consonance', eg 'Couched in his kennel'). [NB: If appropriate, explain to pupils that alliteration is a special case of consonance.]</p> <p>Writing</p> <p>Explain that pupils are going to write a similar poem about a sunlit scene (<i>Golden</i>). Read through the draft opening on the poetry writing frame and ask for suggestions on how it might continue: <i>What would the mood of the poem be? What time of day would it be? Would it be a town or country scene?</i> Try to use words with similar sounds to create the atmosphere of a place bathed in golden light. Write up pupils' suggestions.</p> <p>In pairs, pupils draft their own <i>Golden</i> poems, using the opening displayed.</p> <p>Ask pairs to read and comment on another pair's poem. <i>Does the poem continue the personification of the sun? Have they used alliteration? Have they used words with repeated vowel and consonant sounds? Do their poems convey a golden image?</i></p>	
<p>Read and interpret a wide range of poems</p> <p>Express personal responses supported by reference to the text</p> <p>Identify and explain poetic devices for creating images</p> <p>Write questions for interrogating a poem</p>	<p>Reading</p> <p>Explain to pupils that in this session they are going to read a poem called <i>The Snow-Shoe Hare</i> by Ted Hughes, who was an English poet and children's writer. He held the position of Poet Laureate from 1984 until his death in 1998. (If relevant, remind them of Hughes' story <i>The Iron Man</i>, which pupils may have encountered previously. See Year 4, Exemplar Unit 6: Imaginary Worlds). <i>The Snow-Shoe Hare</i> is part of a sequence of poems about animals that live in the Arctic Circle.</p> <p>Ask pupils to close their eyes, as you read the poem aloud for them to enjoy. Pause for a few seconds at the end to let them absorb the</p>	<p><i>Literacy World Stage 4 Essential Fiction Anthology: The Snow-Shoe Hare</i>, p.68</p> <p>Enlarged copy of the poem for annotation</p>



experience. Then talk about their first impressions. Before re-reading the poem with the class, give them the following **Listening Focus**: *What qualities about the hare are stressed in the poem?* Now re-read it, ensuring that all pupils can see the text.

Discuss their responses to the **Listening Focus** question – eg the hare's whiteness; his jerky movements, his being scared of his own shadow; his sensitive hearing. Ask pupils to pick out lines that describe these qualities, eg

- 'his own sudden blizzard'
- 'limping after the snowstorm'
- 'His own dogged shadow/Panics him'
- 'Listening/For the Fox's icicles'

Discuss whether everything the poet says about the hare is meant literally. Look at the way Ted Hughes uses metaphors to capture what the hare is like, and uses alliteration and rhythm to suggest how it moves.

Annotate an enlarged copy of the poem, eg

- metaphors and similes ('blizzard', 'snowflake', 'bandages', 'icicles', 'slow cloud', 'frosty aerials')
- alliteration ('skids skittering'; 'breathless, brittle'; 'tethered so tightly')
- use of rhythm ('to right and to left', and backwards,/and forwards'; 'his hot red heart thuds harder')

Take some suggestions about other general questions pupils could ask about poetry. Discuss their suggestions and extend their ideas with a list of questions to help them learn and understand more, eg *What did you think about while reading the poem? What's the effect of the alliteration? Which image impresses you most? How does the punctuation help?*

Ask pupils to think, independently at first, of five more questions to ask about *The Snow-Shoe Hare*. They should then work with a **Talk Partner** and each answer the other's questions orally.

Ask pupils to feed back the questions they thought of and whether the answers were what they expected. Ask some to suggest how the answer their partner gave could be improved. Check and reinforce their understanding of alliteration, metaphor, simile, rhyme and rhythm.



<p>Read and interpret a wide range of poems</p> <p>Express personal responses supported by reference to the text</p> <p>Identify and explain poetic devices for creating images</p>	<p>Reading</p> <p>Explain to pupils that you are going to read another of Hughes' poems about animals that live in the Arctic Circle. Read <i>Mooses</i> aloud. Share first impressions with the class, and then re-read the poem, ensuring that all pupils can see the text.</p> <p>Ask pupils what things about the moose are stressed in the poem, eg his dopiness, his massive size, his being lost. Ask pupils to find phrases and sentences that describe these qualities, eg</p> <ul style="list-style-type: none"> • 'the goofy moose' • 'the walking house-frame' • 'He can't find the world!' <p>Ask pupils to find:</p> <ul style="list-style-type: none"> • metaphors (eg 'the walking house-frame'; 'massy bony thoughts'; 'the lectern of his front legs') • use of rhythm (eg 'He bumps, he blunders, he stands'; 'drops drip from his droopy lips') • alliteration (eg 'drops drip from his droopy lips'; 'Two dopes of the deep woods') • personification (eg 'cackling underbrush'; 'hopeless drops') <p>Ask pupils to work independently to answer these questions:</p> <ul style="list-style-type: none"> • Is the moose a) being hunted; b) lost; c) running away? • Find three verbs that suggest the clumsy movement of the moose. • Find two words that suggest the moose is stupid. • Find a phrase that suggests the moose is very large and heavy. • What are the 'massy bony thoughts sticking out near his ears'? Explain the metaphor. • Why does the poet use lots of 'd' sounds in the lines 'Hopeless drops drip from his droopy lips' and 'Two dopes of the deep woods'? • How does the poem make you feel about the moose? <p>Bring the class back together to discuss their answers to the questions above, Talk about how to find the answers by referring to the text and which questions need a personal opinion in response.</p>	<p><i>Literacy World Stage 4 Essential Fiction Anthology: Mooses, p.69</i></p>
<p>Identify and explain poetic devices for creating</p>	<p>Reading</p>	<p><i>Literacy World Stage 4 Essential Fiction Anthology:</i></p>



<p>images</p> <p>Write poems modelled on poems read</p>	<p>Re-read <i>The Snow-Shoe Hare</i> and <i>Mooses</i>. Remind pupils that they both come from the same book of poems called <i>Under the North Star</i>. Ask how the poems are linked, i.e. theme of animals in the Arctic Circle; use of devices such as metaphor, alliteration, personification, onomatopoeia, rhythm, etc.; use of unrhyming free verse. Both poems use exaggeration to describe the animals. Ask for examples of comic exaggeration used in <i>Mooses</i> (eg 'drags half the lake out after him').</p> <p>Ask pupils to think of their own metaphors to describe other animals in a deliberately exaggerated way, eg giraffe: the walking step-ladder; rhino: his own sudden battering ram; tiger: coiled spring.</p> <p>Writing</p> <p>Explain to pupils that they are going to write a class sequence of poems about animals, linked by a similar theme like Ted Hughes' poems. First, they will write one together.</p> <p>Ask pupils to look carefully at the picture of the animal. Begin the Modelled Writing process by listing on the board initial sense impressions of the animal. Next ask pupils to dictate to you a prose description of the animal, using the notes made. Draft this on a large sheet of paper. Ask pupils what the animal reminds them of, and add any similes or metaphors suggested. <i>If the creature could talk, like the moose, what would it say?</i></p> <p>Ask the class to split the prose description up into free verse lines. <i>Where are the best places to put the line breaks?</i> Write this out on a large sheet of paper. Ask for suggestion for alliterations or rhythm to improve the draft. Continue drafting the whole-class shared poem.</p> <p>Pupils now write (independently, in pairs or in a group) their own animal poems as part of a linked class sequence. The drafting and writing will extend to at least another session. Once the poems have been written, give pupils the opportunity to sequence and perform them. Comment on links between the poems in theme or form. Highlight particularly good examples of poetic devices, eg fresh similes and metaphors, exaggeration, alliteration and onomatopoeia.</p>	<p><i>The Snow-Shoe Hare</i>, p. 68; <i>Mooses</i>, p.69</p> <p>Large poster-sized picture of an animal</p> <p>Flipchart</p>
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END OF UNIT TEST: YEAR 6 UNIT 3

Poetry: Pictures and patterns

Read *Water Picture* (in *Sat Attack Revision Texts*, p.24) and then answer the questions below.

1. Explain why 'all things are doubled' (verse 1) in the poet's view of the pond. (1 mark)
2. Why do you think the poet refers to the bridge as 'an eye' in verse 2? (1 mark)
3. Why do the buildings in the first verse 'wiggle gently'? (1 mark)
4. Everything appears differently in the pond. Find three things in verse 2 which the poet sees reflected that are unusual or different from how they normally appear (3 marks)

Real object	How it appears in the water

5. Find an example of each of the following poetic devices used by the poet: (5 marks)

simile	
metaphor	
personification	
alliteration	
onomatopoeia	

6. What does the poet mean by 'the scene is troubled' in the last verse? (2 marks)
7. The title of the poem is *Water Picture*. Why do you think the poet chose this title? (2 marks)

Total marks: 15



MARK SCHEME: YEAR 6 UNIT 3

Poetry: Pictures and patterns

Based on *Water Picture* (in *Sat Attack Revision Texts*, p.24).

This test should be set as soon as possible after pupils have finished their work on the unit. They will each need a copy of *Water Picture*, a copy of the questions and paper on which to record their answers. They should work independently and should need about 30 minutes to complete the test.

The aim of the test is to find out what pupils have learned and understood as a result of their experience of reading poetry during the unit. The test is based on a poem they have not met during their work on the unit, so it should give them an opportunity to apply what they have learned to an unfamiliar piece.

The teacher should be looking in their marking to award marks, not withhold them. The purpose at this stage is to give pupils the confidence that they can read and understand the imagery in a poem.

1. Explain why 'all things are doubled' (verse 1) in the poet's view of the pond. (1 mark)

Award 1 mark for an answer that demonstrates deductive comprehension, such as: 'They are reflected in the water, so the poet can see two of them.'

2. Why do you think the poet refers to the bridge as 'an eye' in verse 2? (1 mark)

Award 1 mark for an answer that demonstrates deductive comprehension, such as: 'The reflection of the bridge makes the shape of an eye in the water as the two semi-circles meet.'

3. Why do the buildings in the first verse 'wriggle gently'? (1 mark)

Award 1 mark for an answer that demonstrates deductive comprehension, such as: 'Because the buildings are reflected in the water and the water is moving.'

4. Everything appears differently in the pond. Find three things in verse 2 which the poet sees reflected that are unusual or different from how they normally appear (3 marks)

Real object	How it appears in the water
<i>bridge</i>	<i>like an eye</i>
<i>people's heads with hats</i>	<i>crinkled heads; hats don't fall off</i>
<i>dogs</i>	<i>on their backs (upside down)</i>
<i>baby</i>	<i>dangling (upside down)</i>
<i>balloon</i>	<i>like a buoy in the water</i>



5. Find an example of each of the following poetic devices used by the poet: (5 marks)

Award 1 mark for each appropriate example, e.g.

simile	<i>'A flag wags like a fishhook'; 'bridge folds like a fan'</i>
metaphor	<i>'Chimneys are bent legs'; 'bridge is an eye'</i>
personification	<i>Treetops deploy'; 'swan...kisses herself'</i>
alliteration	<i>'In the pond in the park'; 'ducks, dangles upside down'</i>
onomatopoeia	<i>'bark'; 'hissing'</i>

6. What does the poet mean by 'the scene is troubled' in the last verse? (2 marks)

Award 1 or 2 marks depending on the amount of detail in the answer. For 2 marks the answer should refer to both the fact that the swan touches the water and that by doing so the reflection is disturbed. Answers which only refer to one of these elements gain only 1 mark.

7. The title of the poem is *Water Picture*. Why do you think the poet chose this title? (2 marks)

Answers should refer to the way the reflections create a picture in the water. For 2 marks the answer should mention some of the images seen by the poet in the water, e.g. 'I think the poet calls it the "Water Picture" because, when she looks at the pond, the reflections she sees create a new, slightly strange scene, a bit like an unusual painting. She sees things upside down such as the dogs and baby, and also things make new unusual shapes such as the swan forming a three.'
Award only 1 mark if only a simple explanation of the pond showing reflections is given, e.g. 'I think the poet calls the poem "Water Picture" because the reflections look like a picture in the pond.'

Total marks: 15