



STORIES OF OURSELVES

THIS SCHEME OF WORK DRAWS DIRECTLY FROM OUR RESEARCH INTO MASS OBSERVATION AND THE ROLE OF EVERYDAY CREATIVE PRACTICE IN SHAPING CULTURAL UNDERSTANDING, AS EXPLORED IN OUR ARTICLE MASS OBSERVATION, COUNTERCULTURE AND THE 'ART OF LIVING'. THE UNIT IS INFLUENCED BY TWO CONNECTED STRANDS OF PUBLIC ENGAGEMENT AND RESEARCH: OUR 12 MAY 2024 DIARY DAY, AND THE 'STORIES OF OURSELVES' EKPHRASTIC POETRY WORKSHOP, RUN AS PART OF THE BEING HUMAN FESTIVAL.

THE DIARY DAY PROJECT INVITED MEMBERS OF THE PUBLIC TO SUBMIT REFLECTIVE PERSONAL WRITING IN THE STYLE OF THE ORIGINAL MASS OBSERVERS, REAFFIRMING THE VALUE OF ORDINARY VOICES AND NON-ELITE FORMS OF CULTURAL EXPRESSION. BUILDING ON THIS, THE BEING HUMAN WORKSHOP EXPLORED HOW VISUAL ARCHIVES, SPECIFICALLY THE WORKTOWN PHOTOGRAPHS, CAN PROMPT POETIC AND NARRATIVE RESPONSES, RECONNECTING PARTICIPANTS WITH PLACE, MEMORY, AND SHARED EXPERIENCE THROUGH EKPHRASTIC WRITING.

THIS CLASSROOM UNIT ADAPTS THAT APPROACH FOR KS3 LEARNERS, USING IMAGES AS A SPRINGBOARD FOR CREATIVE EXPLORATION. JUST AS EARLY MASS OBSERVATION BLURRED THE LINES BETWEEN OBSERVATION, IMAGINATION, AND SOCIAL COMMENTARY, THESE LESSONS ENCOURAGE PUPILS TO MOVE FROM SEEING TO FEELING TO WRITING. PUPILS ARE GUIDED TO ENGAGE DEEPLY WITH MOOD, VOICE, AND PERSPECTIVE, USING ART AND PHOTOGRAPHY NOT JUST AS DESCRIPTION PROMPTS, BUT AS OPPORTUNITIES FOR EMPATHETIC, IDENTITY-DRIVEN EXPRESSION.

IN LINE WITH OUR RESEARCH, THE SCHEME REFLECTS A BELIEF IN CREATIVE RESPONSE AS A DEMOCRATIC ACT: A WAY OF CLAIMING SPACE WITHIN CULTURAL DISCOURSE, CHALLENGING PASSIVE CONSUMPTION OF MEDIA, AND FOSTERING EMOTIONAL LITERACY. IT ALSO NURTURES INTERDISCIPLINARY THINKING, DRAWING ON LITERARY ANALYSIS, VISUAL INTERPRETATION, MEMORY WORK, AND ORAL STORYTELLING.

THIS SCHEME SUPPORTS A PEDAGOGICAL VISION WHERE WRITING IS MORE THAN SKILL. IT BECOMES A FORM OF CULTURAL PARTICIPATION AND REFLECTION, AN APPROACH THAT MIRRORS THE 'ART OF LIVING' ETHOS AT THE HEART OF MASS OBSERVATION.

PRODUCED IN RESPONSE TO OUR LATEST RESEARCH AT THE UNIVERSITY OF GREATER MANCHESTER, SCHOOL OF ARTS, ENGLISH AND CREATIVE WRITING, THE SCHEME IS UNDERPINNED BY A TRIANGULATED FOUNDATION CONNECTING LITERARY CRAFT, CONTEMPORARY PRACTICE, AND CULTURAL TRADITIONS. THIS FOUNDATION ESTABLISHES ITS STATUS AS RESEARCH-INFORMED AND PROVIDES A FRAMEWORK WITHIN WHICH FURTHER SCHOLARLY AND PEDAGOGICAL INSIGHTS CAN BE INTEGRATED.

Unit Title: Stories of Ourselves: Ekphrastic Writing at KS3

Key Stage: 3 (Year 8 or 9)

Length: 8 Lessons (50-60 minutes each)

Focus: Creative Writing, Reading Comprehension, Spoken Language

Core Outcome: Pupils produce an original creative writing piece in response to a visual image, accompanied by a reflective commentary and live or recorded performance.

This PDF contains lesson by lesson plans and suggested resources for each lesson.

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LESSON ONE:

Lesson 1: What is Ekphrasis?

Learning Objectives:

- Define and understand the concept of ekphrasis and its literary purpose.
- Explore how writing can represent and respond to visual art and everyday images.
- Analyse how writers create meaning through language, form and structure.
- Begin to develop their own creative response to an image.
- Practise visual literacy, inference, and descriptive writing in context.

National Curriculum Links:

- **Reading:** understanding how meaning is shaped through language, structure and form.
- **Writing:** imaginative writing using a clear voice and appropriate structure.
- **Spoken Language:** elaborating ideas, listening, and sharing interpretations.
- **Vocabulary:** learning new terms (e.g. ekphrasis, perspective, tone, imagery).

Lesson Structure (50-60 mins)

1. Starter - *Seeing with Purpose* (10 mins)

Task: Pupils are shown a striking image (e.g. *Bruegel's 'Landscape with the Fall of Icarus'* or a modern photograph from social media with no caption).

Prompt questions on board:

- What do you see? List 10 specific details.
- What do you feel from this image? Write 3 adjectives for mood or tone.
- What might this image sound like if you were there?

Modern Media Link: Brief discussion (2 mins):

Q: Why do social media platforms use alt text or image descriptions? What is lost when a picture isn't described?

Formative assessment: Cold call 3-4 students to share observations. Teacher assesses use of precise vocabulary and inference.

2. *Introducing Ekphrasis* (10 mins)

Definition & Context: Teacher introduces ekphrasis and its roots. Use slide or handout:

- *Ekphrasis is writing that vividly describes a work of art or image, often imagining the story behind it.*

Model text #1: Read aloud: *William Carlos Williams - 'Landscape with the Fall of Icarus'*

Mini-task: Pupils underline key words or phrases that describe the scene/mood.

Formative assessment: Targeted questioning:

- *Q: What stands out in Williams' poem?*
- *Q: How does it reflect or contradict the painting?*

Listen for inference, use of poetic terminology (e.g. enjambment, tone), understanding of content.

3. Collaborative Annotation (10 mins)

Paired Task: Pupils annotate a printed version of the poem with the image side-by-side. Use guided questions:

- Q: *Which parts of the image are focused on?*
- Q: *What's missing or ignored in the poem?*
- Q: *Which words give us a mood or viewpoint?*

Challenge question:

Q: *Why do you think the fall of Icarus is in the background, not the centre?*

Formative assessment: Circulate while pairs work. Check for connections between image and text, and interpretive reasoning.

4. Creative Writing: Voice from the Image (20 mins)

Prompt:

Choose one of the following:

- Write a short paragraph from the point of view of someone in the image (e.g. the farmer, Icarus, a bird in the sky).
- Write a caption or 'alt text' as if this was posted on social media (but poetic!).

Success Criteria (shared on board):

- Use sensory detail and precise nouns
- Show a clear tone or mood
- Describe, but also interpret or imagine

Formative assessment: Ask a few students to read aloud their opening lines. Offer live feedback focused on language choices and voice.

5. Plenary - What Makes Writing Ekphrastic? (10 mins)

Discussion/Reflection questions:

- Q: *How is this different from just describing what you see?*
- Q: *What emotions or stories can images hold?*
- Q: *What surprised you about today's writing?*

Optional exit ticket:

Q: *In one sentence, what is ekphrasis, and why might it matter in today's world?*

Formative assessment: Collect 3–5 responses as exit slips for next lesson's retrieval practice or use whole-class recap.



LESSON TWO:

Lesson 2: Poetry and Mood

Learning Objectives:

- Analyse how poets use tone, structure, and figurative language in response to visual prompts.
- Explore how visual images can inspire mood and meaning in poetry.
- Begin crafting poetic language that evokes a specific tone or emotional response.
- Use and understand literary techniques including simile, metaphor, and sound devices (alliteration, assonance, sibilance).

National Curriculum Links (KS3):

- **Reading:** Understand how language, structure, and form present meaning.
- **Writing:** Write poetry with imaginative language, using vocabulary and figurative devices consciously.
- **Spoken Language:** Collaborate in discussion; share interpretation clearly.
- **Vocabulary & Grammar:** Recognise poetic conventions; understand how figurative language operates; apply terminology (e.g. stanza, tone, image, metaphor).

Lesson Duration: 50-60 minutes

Lesson Structure:

1. Starter - *Figurative Language Recap Quiz* (10 mins)

Task: Pupils complete a matching quiz (can be digital, on mini whiteboards, or printed sheet).

Terms include:

- Simile
- Metaphor
- Personification
- Alliteration
- Onomatopoeia
- Enjambment
- Juxtaposition

Example:

- 'The smoke curled like a lazy cat' → *Simile*
- 'The factory slept beneath a heavy sky' → *Personification*

Formative assessment: Cold-call or whole-class feedback to assess retention from prior learning. Ask pupils to explain their reasoning for one match.

2. Model Text & Image Pair - *The Moon Under Water* (15 mins)

Text: Read Ben Wilkinson's 'The Moon Under Water' aloud (or listen to a recorded version).

Image prompt: Show *Humphrey Spender's 'Dominoes'* photograph, a quiet scene of working-class men in a pub, playing.

Guided discussion questions:

- Q: *What's the mood of the photo?*
- Q: *How does the poet reflect or shape that mood?*
- Q: *What figurative language is used to enhance the tone?*
- Q: *What structure (rhyme, enjambment, repetition) stands out?*

Stretch question:

Q: *How does the poem make a space that could feel ordinary into something reflective or poetic?*

Formative assessment: Teacher uses targeted questions to assess understanding of poetic devices and interpretation of tone.

3. Group Task - Stanza Annotation & Presentation (20 mins)

Instructions:

- Pupils work in small groups, each group annotating one stanza of the poem using a guided worksheet.
- Focus questions:
 - Q: *How is tone created through word choice?*
 - Q: *What poetic techniques can you spot?*
 - Q: *How does this stanza connect to the image?*

Then: Each group presents their analysis briefly (2 mins each).

Formative assessment: Teacher assesses ability to identify techniques and interpret effects during presentations and as groups annotate.

4. Independent Writing - Create a Mood Poem (15 mins)

Task:

- Pupils choose a different black-and-white photo (from a curated set, e.g. street scenes, portraits, stillness, movement).
- Write a short poetic stanza (4-8 lines) that captures the mood.
- Must use at least 2 figurative devices from the starter.

Challenge: Use sound devices (sibilance, alliteration) to shape the mood.

Support: Writing scaffold for pupils who need it:

- 'I see... / I hear... / The room breathes... / As if... / A silence like...'

Formative assessment: Live feedback as teacher circulates. Check if pupils use precise language and deliberate tone.

5. Plenary - Reflection & Vocabulary Check (5 mins)

Options for reflection:

- Think-pair-share: What mood did your poem aim to create?

- Think-pair-share: What choices did you make with sound or structure?

Final task:

Quick-fire exit slip or mini plenary quiz (e.g., *Give one figurative technique and how it creates mood*).

Suggested Resources for This Lesson:

- Printed copy of *The Moon Under Water* poem
- Printed image: Spender's 'Dominoes'
- Figurative language quiz sheet or digital slide
- Group annotation worksheet (one per group)
- Black-and-white photo selection for creative writing
- Writing scaffold (differentiated version available)



LESSON THREE:

Lesson 3: Prose Ekphrasis and Voice

Learning Objectives

- Analyse how writers create voice, tone, and empathy in prose inspired by images
- Explore how detail and narrative perspective shape a reader's emotional response
- Compose a prose ekphrastic piece focusing on internal monologue or first-person reflection

National Curriculum Links (KS3 English)

- **Reading:** Make inferences; refer to textual evidence; understand tone and voice
- **Writing:** Write imaginatively; adapt voice and register for purpose and audience
- **Vocabulary & Grammar:** Use sensory detail and varied sentence structure to convey mood
- **Spoken Language:** Reflect on voice and tone in peer work using accurate terminology

Lesson Duration: 50–60 minutes

Lesson Structure

1. Starter - *Sensory Snapshots from an Image* (10 mins) Worksheet 3A

Prompt: Project or distribute a powerful, character-based image (e.g. Dorothea Lange's *Migrant Mother*, or a modern image of someone in a moment of reflection or stress).

Task: Students respond with five separate sentences, one for each sense:

- What can be seen, heard, touched, smelled, and tasted?

Encourage students to avoid clichés and use figurative language (e.g., 'The silence tasted like old metal').

Formative Assessment: Circulate to read responses. Ask one or two pupils to share an unexpected detail, what moved beyond the literal?

2. Reading Focus - *Extract* (15 mins) Worksheet 3B

Text: Use an emotionally resonant prose passage inspired by an image (e.g. a narrative from *Humans of New York*, or an excerpt from *The Things They Carried* or a fictional monologue responding to an image).

Focus Questions:

- Who is the narrator?
- What is their emotional state?
- What details are chosen to build empathy?
- What tone is created, and how?

Formative Assessment: Pupils highlight three phrases in the text that show voice. Use think-pair-share to discuss: how would this voice change if it were someone else in the image?

3. Class Discussion - *Voice and Empathy* (10 mins)

Guided Questions:

- What is the image not showing us?
- What assumptions do we make based on appearance?
- How does the writer create sympathy without stating it outright?

Challenge prompt:

How do we balance description and imagination when creating inner voice?

Formative Assessment: Use targeted questioning and no-hands-up discussion to evaluate depth of interpretation. Record thoughtful insights to revisit in later lessons.

4. Extended Writing Task - Inner Monologue or Character Sketch (20 mins)

Task: Pupils choose one image (from a bank of emotionally expressive or ambiguous photos) and write a 150–200 word prose response.

Options:

- A first-person monologue
- A third-person reflection focusing on emotional state
- A letter or diary entry format if support is needed

Success Criteria:

- Clear and consistent voice
- Specific emotional tone
- Vivid sensory detail
- Focus on implied narrative, not over-explaining

Support:

- Scaffolded sentence starters for developing tone and voice:
 - 'I haven't told anyone, but...'
 - 'The room wasn't much, but it held the shape of...'
 - 'If I speak, I might...'

Challenge:

- Change the voice to an unexpected perspective (e.g. a child, outsider, or animal observer).

Formative Assessment: Conferencing and live-marking. Prompt for depth or clarity. Provide instant verbal feedback on tone or characterisation.

5. Plenary - Sharing and Feedback (5 mins)**Options:**

- Pupils read aloud a few lines of their monologue.
- Class gives warm feedback: 'What tone did you hear?' 'What moment struck you?'
- Exit question: *What detail best reveals character without stating it directly?*

Assessment Opportunity: Teacher listens for clarity of tone, originality of voice, and use of sensory detail, note progress in creative control since Lesson 1.

Suggested Resources:

- Printed or projected image bank (e.g. Dorothea Lange, Steve McCurry, Bored Panda photo essays, Getty Images portraits)
- Copy of model prose extract ('Painful Choice' or equivalent)
- Sentence starters scaffold
- Voice/tone vocabulary mat (e.g. 'resigned', 'hopeful', 'detached', 'resentful', etc.)



LESSON FOUR:

Lesson 4: Connecting Image and Identity

Learning Objectives

- Use visual prompts (personal, local, or historical) to generate ideas and emotional themes
- Apply planning strategies to prepare for sustained creative writing
- Explain creative intentions and reflect on feedback to refine concept and tone

National Curriculum Links (KS3 English)

- **Writing:** Planning and structuring for a purpose; imaginative idea development
- **Spoken Language:** Explaining, presenting, listening and responding to others' creative thinking
- **Reading:** Understanding how context (social, historical, cultural) shapes interpretation
- **Vocabulary & Grammar:** Preparing vocabulary choices and experimenting with narrative forms and registers

Lesson Duration: 50-60 minutes

Lesson Structure

1. Starter - *Local Memory, Local Image* (10 mins) Worksheet 4A

Prompt: Pupils bring in or are shown photographs connected to:

- A place from their own lives (e.g. street, park, school, landmark)
- A historical image from their town or region (teacher provides a set if needed)

Task:

- **Quick descriptive jotting:** List 6 details from the photo
- **Then:** Write two emotions the image evokes, and one question it raises

Formative Assessment: Teacher observes students' choices and reasoning. Select a few to share and explain their associations.

2. Modelling - *Image to Idea* (10 mins)

Teacher demonstration:

Project an image (personal or community-based).

Model the process of:

- Noticing visual cues
- Asking narrative questions (Who? Why are they there? What just happened?)
- Choosing a form (prose, poetry, monologue?)
- Making emotional connections (what the image means, not just what it shows)

Highlight how to shift from surface description to a deeper story or emotional idea.

Language focus: Signal tone, perspective, and tension, point to choices between first-person/third-person or past/present tense.

3. Guided Planning - *Idea Development Grid* (20 mins) Worksheet 4B Part A

Pupils complete a planning scaffold/grid:

Question	Response
Who is in the image?	
What just happened / will happen?	
Where is this set?	
What emotion runs through the piece?	
What unseen detail matters most?	
What form will you use (monologue, narrative, poem)?	
What is the “truth” behind the image?	

Support:

- Sentence starters and a bank of emotional vocabulary
- Provide example completed grids at varied ability levels

Formative Assessment: Teacher circulates, offers targeted prompts and feedback. Identify whether pupils’ ideas are imaginative, grounded, and connected to the visual prompt.

4. Group Work - *Pitch and Peer Feedback* (15 mins) Worksheet 4B Part B

In groups of 3-4:

- Each pupil presents their chosen image and story idea using their grid
- Peers give feedback using a structure such as:
 - ‘What works well?’
 - ‘What would make the emotion clearer?’
 - ‘What would you want to read more about?’

Speaking and Listening Focus: Encourage pupils to use precise vocabulary when describing form, emotion, and perspective.

Formative Assessment: Teacher listens in on each group, noting use of narrative vocabulary and quality of peer feedback. Provide immediate praise or redirection as needed.

5. Plenary - *Concept Check-in* (5 mins)

Each pupil writes and shares a one-sentence summary of their creative concept using this frame:

I am writing a [form] about [person or place] to explore the feeling of [emotion], inspired by [image/context].

Example:

I am writing a first-person memory piece about a boy watching a fire on his estate to explore fear and control, inspired by a photo of a burnt-out building in my hometown.

Assessment Opportunity: Listen for clarity, originality, and emotional intention. Use mini-whiteboards or slips to gather and review.

Suggested Resources:

- Personal or teacher-provided local/historical image bank
- Planning grid handout (printable or in exercise books)
- Sentence starters for emotion and narrative form
- Peer feedback stems scaffold



LESSON FIVE:

Lesson 5: Drafting Creative Responses

Learning Objectives

- Produce the first sustained draft of a creative response using prior planning
- Develop voice, structure, and figurative language to communicate emotion and viewpoint
- Reflect on writing progress and give/receive feedback to support development

National Curriculum Links (KS3 English)

- **Writing:** Write accurately and effectively for purpose; use figurative language, structure, and tone with intent
- **Spoken Language:** Share and respond to peer writing using appropriate language
- **Vocabulary and Grammar:** Apply vocabulary and sentence structures for deliberate stylistic effect
- **Reading** (implicitly): Transfer techniques learned from model texts into own writing

Lesson Duration: 50-60 minutes

Lesson Structure

1. Starter - *Purpose and Impact Check-in (5–7 mins) Worksheet 5A*

Pupils re-read their planning grid (lesson 4 worksheet 4A) and respond in their books to these short prompts:

- ‘What emotion or theme do I want the reader to feel?’
- ‘Whose voice am I writing in, and what do they care about?’
- ‘What form have I chosen (prose, poem, monologue), and why?’

Formative Assessment: Teacher circulates, checking clarity of creative intention. Use verbal prompts to clarify or expand pupil thinking.

2. Mini-Lesson - *Powerful Openings & Figurative Detail (10 mins)*

Teacher models:

- Two contrasting opening sentences or stanzas based on a sample plan
 - e.g. One direct, one image-driven or voice-led
- Effective figurative techniques (simile, personification, alliteration, metaphor) drawn from earlier lessons
- How to ‘zoom in’ on detail (sensory, emotional, symbolic) without overloading the reader

Pupils annotate model for:

- Voice
- Mood
- Figurative technique
- Sentence length/punctuation use

Scaffolds provided: A mini list of opening sentence starters and figurative language frames.

3. Drafting - Sustained Creative Writing (30 mins)

Pupils begin writing their first draft (approximately 200–300 words) using their plan and applying:

- A clear voice or perspective
- Imagery and figurative language
- Structuring ideas across the piece (narrative arc, emotional arc, or contrasting stanzas)

Formative Assessment: Teacher targets 5–6 pupils for live conferencing (1-2 mins each) while circulating:

- Ask: Q: *'How is your structure unfolding?'*
- Check: Voice, tone, figurative clarity
- Prompt: Vocabulary or imagery expansion

Option for support: Provide a sentence scaffold sheet or structure strip (beginning / shift / climax / closing image) for less confident writers.

Option for challenge: Encourage confident writers to experiment with narrative twist, dual voice, or symbolic imagery.

4. Paired Peer Check-In - Voice and Impact Feedback (10 mins)

Pairs share what they have written so far (can be orally or read quietly by partner).

Use structured feedback prompts:

- *What emotion or tone comes through most strongly?*
- *What's the most powerful image or phrase?*
- *What might be confusing or unclear?*
- *Where might a paragraph break, line break, or pause help?*

Pupils annotate their own work based on peer suggestion.

Speaking and Listening focus: Use of precise feedback vocabulary (tone, imagery, rhythm, perspective, mood, symbol)

Formative Assessment: Teacher listens to 1–2 pairs; note effective use of feedback language and task focus.

5. Plenary - Reflection and Goal-Setting (5 mins)

Pupils write answers to:

- *What do I feel proud of so far?*
- *What will I focus on in editing next lesson?* (e.g. clarity, word choice, structure)

Pupils may also use a coloured highlighter to indicate:

- One sentence/image they love
- One section they're unsure about

Teacher collects 3-5 exit slips or copies to review overnight (optional formative snapshot).

Resources Required

- Planning grids from previous lesson
- Sentence starter bank (differentiated)
- Figurative language mini-poster or desk card
- Peer feedback stems sheet
- Model opening paragraph (annotated and clean version)



LESSON SIX:

Lesson 6: Editing and Refining

Learning Objectives

- Edit and redraft creative work with attention to vocabulary, structure, grammar, and tone
- Apply prior learning about figurative language, punctuation, and voice to improve writing
- Give and act on structured feedback to refine writing for clarity and impact

National Curriculum Links (KS3 English)

- **Writing:** Amend the vocabulary, grammar and structure of writing to improve coherence and effectiveness
- **Grammar and Vocabulary:** Apply grammatical knowledge to achieve effect
- **Spoken Language:** Participate in peer discussion and critique using precise terminology
- **Assessment for Learning:** Reflect on strengths and targets within creative writing

Lesson Duration: 50-60 minutes

Lesson Structure

1. Starter - *Grammar and Style Focus* (5-7 minutes)

Mini warm-up activity on key editing skills:

- Pupils are given 3-5 sentences from anonymous pupil writing containing minor issues (e.g. repetition, overuse of "and", run-ons, or vague adjectives).
- In pairs or individually, pupils revise the sentences for clarity, concision, or vividness.

Formative Assessment: Cold call or take a few volunteer answers; discuss why certain choices improve style or tone.

2. Editing Carousel - *Writing Focus Stations* (25 minutes total; 5 minutes per station)

Set up five editing stations around the room, each with a focus area and a short set of tasks. Pupils rotate in small groups (or independently in sequence, depending on classroom setup).

Station 1: Vocabulary Precision

- Highlight three vague words and replace them with stronger choices
- Use a thesaurus or vocabulary bank

Station 2: Figurative Language Check

- Underline at least two uses of imagery
- Evaluate: is the image effective or confusing? Adjust for clarity or impact

Station 3: Sentence Structure

- Identify three consecutive sentences that start the same way or are the same length

- Rewrite for variety using different openings, conjunctions, or punctuation

Station 4: Spelling and Punctuation

- Use a checklist to check for basic errors (homophones, comma splices, capitalisation)
- Correct errors and use peer help or a dictionary if needed

Station 5: Structure and Flow

- Re-read the draft and identify: is there a clear beginning, middle and end?
- Add a transition, remove repetition, or rearrange a paragraph if necessary

Formative Assessment: Teacher circulates, asking pupils to explain their editing choices and prompting deeper revision with questions like, *Q: What effect do you want this sentence to have?*

3. Peer Review - Focused Feedback (15 minutes)

Pupils exchange work with a partner and complete a structured peer feedback form including the following prompts:

- One thing that works well (e.g. image, emotion, structure)
- One place to clarify or improve (e.g. tone, sentence variety)
- Suggest one question for the writer (e.g. ‘*What happens next?*’ or ‘*Why does the character react this way?*’)

Formative Assessment: Collect and review a small sample of peer feedback forms to check quality and target support for next lesson.

4. Redrafting Time - Making Improvements (10 minutes)

Using feedback from the carousel and peer review, pupils redraft a key section of their creative work (e.g. opening, emotional climax, or final image).

Encourage them to:

- Focus on clarity and control of voice
- Apply figurative language and structural improvements
- Use one new technique or word from a station

Differentiation: Scaffold with sentence starters or a checklist for pupils who need support. Provide an optional challenge task to add a symbolic object, internal monologue, or shift in tone.

5. Plenary - Sentence Spotlight (5 minutes)

Pupils choose one sentence from their redraft that they are proud of and write it on a strip of paper or whiteboard.

Volunteers or selected pupils share and explain why they chose that sentence.

Class gives positive feedback using a short stem (e.g. *The image is effective because...*).

Formative Reflection: Teacher notes pupils who are confidently applying editing skills and those needing more support.

Resources Required

- Printed carousel task sheets or editing station posters
- Peer feedback forms with scaffolded prompts
- Editing checklist (punctuation, structure, vocabulary, figurative devices)
- Highlighters and dictionaries/thesauruses
- Optional: 'before and after' sentence examples for inspiration



LESSON SEVEN:

Lesson 7: Performance and Publication

Learning Objectives

- Perform original writing using voice, intonation, and physical presence to enhance meaning
- Adapt written work for oral delivery by considering rhythm, pauses, and emphasis
- Evaluate performance critically and constructively using precise feedback language

Curriculum Links (KS3 English)

- **Spoken Language:** Perform scripts or poetry using tone, intonation, and physical presence
- **Reading and Writing:** Understand how meaning changes in performance; adapt language for spoken expression
- **Assessment for Learning:** Reflect on peer feedback and use it to improve communication and impact

Lesson Duration: 50-60 minutes

Lesson Structure

1. Starter - Voice Warm-Up and Presence (5-7 minutes)

Quick interactive warm-up:

- Breathing exercise and projection practice (e.g. *Say a line from your piece to the back of the room*)
- Tongue twisters or pace/volume variations: model and repeat (*The silver swan slid silently...*)

Formative Assessment: Cold call or randomly select a few pupils to demonstrate; offer immediate oral feedback on clarity and tone

2. Performance Coaching - Partner Practice (15 minutes)

Mini input and modelling:

- Teacher models a short performance using a student exemplar or their own writing. Emphasise pace, emphasis, gesture, and pauses
- Pupils work in pairs, taking turns to read aloud 6–8 lines of their own writing
- Partners complete a 'Performance Prep Checklist': eye contact, voice control, clarity, pace, expression, body language

Formative Assessment: Teacher circulates and checks annotated checklists and notes who needs further support for public reading confidence

3. Main Task - Performance or Recording (25 minutes)

Options based on class preference/tech availability:

- Pupils perform a chosen section (30–60 seconds) of their creative writing to the class or in small groups
- Alternatively, they record audio or video performances using school devices or own phones (if appropriate)

Encourage a focus on delivery, not memorisation. Pupils should:

- Mark up their script for pauses/emphasis
- Consider tone shifts, dramatic tension, and mood transitions

Differentiation: Provide an optional performance excerpt if pupils are anxious or stuck (e.g. focus on a paragraph with strong emotion). Pupils can also perform in small groups or with a supportive partner.

4. Audience Feedback - *Structured Peer Critique* (10 minutes)

While watching/listening, pupils complete a performance feedback slip for each peer/group:

- One strength of the performance (delivery or content)
- One suggestion for development
- Which moment had the strongest impact, and why?

Formative Assessment: Collect slips and sample one or two aloud for class discussion. Check if comments show understanding of tone, audience, and language.

5. Plenary - *Reflection on Oral vs Written Meaning* (5 minutes)

Whole-class or written reflection:

- *What changes when your writing is heard instead of read?*
- *What did you learn about your voice as a writer and speaker?*
- Pupils write one key insight in their books or on a class reflection wall.

Metacognitive Prompt: Ask pupils how performance helped them understand rhythm, mood, or the emotional arc of their own work

Resources Required

- Printed copies of student writing
- Peer performance feedback slips (tick boxes + sentence starters)
- Performance prep checklist (vocal variety, pace, tone, expression)
- Optional audio/visual recording equipment (if appropriate)
- Sentence starters for reflection

Optional Extension

- Collect final performance pieces for a class podcast, audio anthology, or hallway display
- Invite another class or year group to view selected performances



LESSON EIGHT:

Lesson 8: Reflecting on the Creative Process

Learning Objectives

- Reflect critically and analytically on creative choices made during the writing process
- Use appropriate literary and linguistic terminology to evaluate writing decisions and their impact
- Produce a structured evaluative commentary as part of the unit's summative assessment

Curriculum Links (KS3 English)

- **Writing:** Plan, edit, and reflect on their own writing; articulate reasons for stylistic and structural decisions
- **Grammar and Vocabulary:** Use subject-specific terminology to describe writing choices
- **Spoken Language and Assessment:** Engage in reflective dialogue; develop critical thinking and evaluative skills

Lesson Duration: 50-60 minutes

Lesson Structure

1. Starter - *Changing Ideas* (5-7 minutes)

Think-Pair-Share:

What changed from your first idea to your final piece, and why?

→ Pupils discuss in pairs; selected pupils share with the class

→ Board is used to build a collective vocabulary of reflection language (e.g. shifted, restructured, refined, clarified)

Formative Assessment: Listen for effective use of subject vocabulary; encourage elaboration with teacher questioning

2. Teacher Modelling - *Commentary Exemplar* (10-12 minutes)

- Read a sample evaluative commentary based on a prior pupil's work
- Annotate and discuss: tone, structure, clarity, terminology, and insight
- Identify how it references form, content, editing, and audience impact

Scaffold Provided:

- Commentary planning sheet
- Sentence starters (e.g. *'Initially I intended...'*, *'In response to feedback...'*, *'This choice was effective because...'*)

3. Summative Assessment Task - *Final Evaluative Commentary* (30 minutes)

This task is the summative written assessment for the unit

Pupils write a 300-400 word evaluative commentary, addressing:

- Their image prompt and initial creative idea
- Choices made in language, form, tone, and structure

- The editing and redrafting process, including peer/teacher feedback
- Reflections on the strengths and development areas of their final piece

Assessment Criteria:

- Clarity and structure of reflection
- Use of appropriate subject-specific language
- Insight into the writing process
- Accuracy in grammar, punctuation, and spelling

This task will be formally marked using the departmental KS3 creative writing evaluation rubric (or AOs if adapted from GCSE-style criteria)

4. Feedback - Peer Exchange and Oral Reflection (10 minutes)

Pupils read one paragraph of their commentary to a partner or triad

- Peers give verbal feedback using prompts:
‘What part of their reflection helped you understand their creative choices best?’
‘What one question would you ask them about their writing process?’

Formative Assessment: Teacher listens in for depth of reflection and encourages refinement

5. Plenary - One-Sentence Reflection (5 minutes)

Prompt:

‘The most important thing I learned about writing from images is...’

→ Pupils write their sentence in books or add to a class reflection wall

Resources Required

- Annotated model commentary
- Commentary structure and sentence starters sheet
- Vocabulary mat for evaluative and literary terminology
- Peer feedback prompts
- KS3 summative writing assessment rubric (adapted for creative reflection)



RESOURCES:

Resource pack: Lesson 1: What is Ekphrasis?

These include:

- **Worksheet 1A - Ekphrastic Response Starter Grid**
- **Worksheet 1B - Poem and Image Comparison Sheet**
- **Writing Scaffold - Ekphrastic Paragraph (Descriptive Response)**
- **Challenge Extension Tasks**
- **Support Notes for Teachers (with prompts)**

Worksheet 1A - Ekphrastic Response Starter Grid

Title: Observing and Describing - Responding to Bruegel's *Landscape with the Fall of Icarus*



Part A - Noticing the Image

Look closely at the image for 2 minutes without writing anything. Then complete the table. List 10 specific details.

[illegible]

Part B - Mood and Atmosphere

What do you feel from this image? Write 3 adjectives that describe the mood or tone of the painting:

1. _____
2. _____
3. _____

Explain your choices in one or two sentences:

What might this image sound like if you were there?

Part C: Modern Media

Why do social media platforms use alt text or image descriptions?

What is lost when a picture isn't described?

Worksheet 1B - Poem and Image Comparison Sheet

William Carlos Williams - 'Landscape with the Fall of Icarus'



Instructions:

With a partner, annotate the poem directly while looking at the image. Then respond to the questions below.

Use highlighters, underlining, and notes to show your thinking.

Part A - Collaborative Annotation

Use the painting and the poem side-by-side. Annotate your poem with notes on the following:

1. Which details from the painting are described in the poem?
Highlight or underline the lines that describe specific parts of the scene.
2. What's missing or ignored in the poem?
Circle parts of the painting that are not mentioned. Why do you think the poet left them out?
3. Which words or phrases create the mood?
Write 2–3 keywords in the margin. What feelings do they create?
4. Does the poem focus more on the setting or on the story of Icarus?
Add a note at the bottom of your poem: what do you think the poet wants us to notice?

Part B - Questions:

What is Ekphrasis?

Can you find an example of enjambment? What effect does it have on the tone or pace?

Does the poet's tone match the visual focus of the image? Explain why or why not.

Part C - Challenge Question

Why do you think the fall of Icarus is in the background, not the centre of the poem or painting? Write 2–3 sentences using evidence.

Extension Task

Using a different colour, add one note to the painting (on a sticky note or printed copy) showing how one line of the poem changes how you see that part of the image.

Part D - Voice from the Image

Task: Write a short paragraph from the point of view of a person or object in the painting, or describe a hidden part of the scene.

Sentence Starters and Prompts:

- 'Nobody noticed that...'
- 'From where I stood, the sky looked...'
- 'He had fallen silently, and only the sea...'
- 'I was working the fields, unaware that above me...'
- 'The sun shone, but something in the light felt wrong.'

Success Criteria:

- Begin with a strong image or sound
- Use at least one simile or metaphor
- Create a tone (e.g. calm, eerie, indifferent, tragic)
- Write 5–7 well-crafted sentences

[illegible]

Part E - Challenge Extension Tasks

1. Philosophical Question:

Why do you think the people in the painting don't notice Icarus falling?

[illegible]

2. Creative Reimagining:

Write a short text message, diary entry, or radio news bulletin reacting to the fall of Icarus, from someone in the painting or a modern onlooker.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Support Notes for Teachers

Suggested Prompts for Class Discussion:

- Q: *Why do you think Bruegel made Icarus so small in the painting?*
- Q: *How does Williams's poem shift our attention from the myth to the ordinary?*
- Q: *What might this say about how people respond to tragedy?*

Differentiation:

- Provide vocabulary word banks (e.g. plough, myth, indifferent, tragedy, submerged)
- Sentence stems for those struggling with interpretation
- Extension pupils can compare tone in myth vs. painting vs. poem

Resource Pack: Lesson 2: Poetry and Mood.

These include:

- **Worksheet 2A - Figurative Language Recap and Quiz**
- **Worksheet 2B - Group Annotation Guide for 'The Moon Under Water'**
- **Writing Scaffold - Poetic Stanza Composition (standard)**
- **Writing Scaffold - Poetic Stanza Composition (extension)***
- **Writing Scaffold - Poetic Stanza Composition (inspiration)****
- **Extension and Differentiation Tasks**
- **Teacher Notes and Prompts**

* Extension task version

** Additional support task version

Worksheet 2A - Figurative Language Recap and Quiz

Part A - Match the Term to the Example

Figurative Term

1. Simile
2. Metaphor
3. Personification
4. Alliteration
5. Onomatopoeia

Example

- A. The sky wept for the city.
- B. Like fog wrapped in smoke, the silence lingered.
- C. The bench groaned beneath him.
- D. Bouncing buses bumped along broken roads.
- E. The kettle hissed as it boiled.

Part B - Create Your Own Examples

Write your own original example of:

- Simile:
- Personification:
- Alliteration:

Worksheet 2B - Group Annotation Guide for 'The Moon Under Water' by Ben Wilkinson



The Moon Under Water

after Humphrey Spender's *'Dominoes'*

Near as dammit to Orwell's ideal, this,
or at least his pub's essential qualities:
no radio or piano; the quiet bliss
of talk and its vital communality;
good honest beer; uncompromisingly
Victorian in its architecture;
tobacco smoke like a light fog on the sea.
These barmaids know each Bolton regular
by name. A southern foreigner, Spender
felt out of place in Worktown's dark-bricked streets
but found an everyday poetry here:
his photographs candid, unfussy, discreet.
Take this domino game between working men:
each making their move, until they start again.

— Ben Wilkinson

Instructions: Annotate your assigned stanza using the following steps:

1. Identify the Tone

Is it nostalgic, admiring, gloomy, cheerful, etc.? Circle one and justify:

☐ Calm ☐ Reflective ☐ Celebratory ☐ Other: _____

Explain why:

2. Key Language Choices

Highlight or underline:

- An image that appeals to the senses
- A striking word or phrase
- Any figurative language

3. Structure and Sound

Does the stanza use:

- Enjambment?
- Rhyme or half-rhyme?
- Repetition?
- A turning point in tone?

Group Reflection Questions:

- What mood does the stanza create?
- How does it reflect or contrast with the photograph?

Prompt: Write a short stanza (4-6 lines) in response to a black-and-white photograph provided by the teacher.

Sentence Starters / Inspiration Lines:

- ### Success Criteria:

-
- This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Prompt: Write two short stanzas (4-6 lines) in response to a black-and-white photograph provided by the teacher.

Success Criteria:

- Use at least two figurative devices (simile, metaphor, personification, etc.)
- Evoke a specific mood (choose: melancholy, warmth, loneliness, etc.)
- Include sensory detail
- Avoid over-explaining, let the image do the work

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no vertical margin lines or other markings present. The paper appears to be a standard notebook page.

Worksheet 2C Writing Scaffold (inspiration) - Poetic Stanza Response

Prompt: Write a short stanza (4-6 lines) in response to a black-and-white photograph provided by the teacher.

Suggested Focus: Create mood using imagery, sound, and detail.

Sentence Starters / Inspiration Lines:

- 'In silence, the shadows settled like...'
- 'No one moved, though the clock kept ticking...'
- 'The streetlights whispered secrets to the fog...'
- 'Hands folded, faces still, everything paused.'
- 'I see... / I hear... / The room breathes... / As if... / A silence like...'

Examples you can use:

- 'The light was as _____ as...'
- 'A noise like _____ echoed down the street...'

Hint: You might like to draw or map the photograph before writing

Success Criteria:

- Use at least two figurative devices (simile, metaphor, personification, etc.)
- Evoke a specific mood (choose: melancholy, warmth, loneliness, etc.)
- Include sensory detail
- Avoid over-explaining, let the image do the work

Mapping of ideas:



Extension and Differentiation Tasks

For Challenge:

- Write a second stanza from a different character's perspective
- Change the mood entirely (e.g. rewrite a quiet scene as tense or joyful)

For Support:

- Use a mood word bank (e.g. quiet, sombre, hopeful, eerie)
- Provide sentence frames:
 - 'The light was as _____ as...'
 - 'A noise like _____ echoed down the street...'
- Allow pupils to draw or map the photograph before writing

Teacher Notes and Prompts

Questions to Use During Discussion:

- What do you think the photographer was trying to capture or preserve?
- How does the poem respond to that feeling?
- Can silence be described with sound? How?

Curriculum Link Prompts:

- Which poetic devices are being used and how do they contribute to tone?
- How does structure (line breaks, stanza arrangement) shape the reader's experience?

Materials Needed:

- Copies of Wilkinson's poem
- Photographs for creative writing task (e.g. Spender's 'Dominoes' or others from the Worktown archive)
- Highlighters/annotation tools

Resource Pack: Lesson 3: Prose Ekphrasis and Voice.

These include:

- **Worksheet 3A - Five-Senses Image Starter**
- **Worksheet 3B - Extract Analysis: 'The Painful Choice'**
- **Worksheet 3C - Writing Scaffold - Inner World Paragraph (standard)**
- **Worksheet 3C - Writing Scaffold - Inner World Paragraph (extension)***
- **Worksheet 3C - Writing Scaffold - Inner World Paragraph (inspiration)****
- **Extension and Support Tasks**
- **Teacher Guidance and Prompts**

* Extension task version

** Additional support task version

Worksheet 3A - Five-Senses Image Starter

Title: Sensory Impressions from the Image

Look carefully at the image provided by your teacher. Imagine stepping into it. Describe what you would experience using all five senses.

Sense Description (One full sentence)

Sight

Sound

Smell

Touch

Taste

Mood Prompt:

What emotion is suggested by this place or moment? Circle one:

☐ Unease ☐ Sadness ☐ Hope ☐ Conflict ☐ Loneliness ☐ Other: _____

Explain briefly why you chose this mood:

Worksheet 3B - Extract Analysis:

Instructions: Read the extract your teacher provides.
Use the questions below to help you analyse how the narrator's voice is created and how empathy is built.

Success Criteria for Analysis

- Identify tone and narrator perspective
- Highlight and discuss language that creates voice
- Recognise how text adds depth to the image

Part 1: Who is speaking?

1. Who is the narrator of this piece? (e.g. a soldier, a daughter, a shopkeeper...)

2. What do we learn about their situation or background?

Part 2: Emotion and empathy

3. What is the narrator feeling at this moment?

4. Find a quotation that shows this emotion:

“ _____ ”

5. How does this quote show the narrator's emotional state?

Part 3: Voice and tone

6. Highlight three phrases in the extract that help you 'hear' the narrator's voice.
What stands out? Word choice, sentence style, repetition?

Phrase 1: _____

Phrase 2: _____

Phrase 3: _____

7. What kind of tone is created by the voice?

☐ Angry ☐ Reflective ☐ Tired ☐ Hopeful ☐ Resigned ☐ Other: _____

Explain your choice:

Part 4: What the image didn't show

8. What does the narrator describe that we cannot see in the image?

9. Why do you think the writer added that detail?
(e.g. to add emotion, history, mystery...)

Think-Pair-Share

10. How would the voice change if a different person in the image were narrating?

Worksheet 3C Writing Scaffold - 150-200 Word Ekphrastic Prose Paragraph

Task:

Write a short prose piece based on the image.

Focus on voice, tone, and interior emotion.

Options:

A first-person monologue

A third-person reflection focusing on emotional state

Success Criteria:

- **Clear and consistent voice**
- **Specific emotional tone**
- **Vivid sensory detail**
- **Focus on implied narrative, not over-explaining**

Step-by-Step Guide:

1. **Opening Sentence** - Place the reader in the moment.
Example: 'She hadn't moved in ten minutes, and yet the sound of breathing filled the room.'
2. **Sensory Detail** - Describe something seen, heard, or felt.
Example: 'The cracked vinyl of the chair stuck to the backs of her legs.'
3. **Internal Thought or Emotion** - Let us hear the character's thoughts.
Example: 'What if he never came back?'
4. **Implied Backstory or Hint of Conflict** - Add tension or memory.
Example: 'This was the third time that week she'd sat in this chair, alone.'
5. **Closing Line with Emotional Impact** - Leave a lasting image or feeling.
Example: 'Outside, the bus rumbled past without stopping.'

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Worksheet 3C Writing Scaffold - 150-200 Word Ekphrastic Prose Paragraph (extension)

Task:

Write a short prose piece based on the image.
Focus on voice, tone, and interior emotion.

Options:

A first-person monologue
A third-person reflection focusing on emotional state

Success Criteria:

- Clear and consistent voice
- Specific emotional tone
- Vivid sensory detail
- Focus on implied narrative, not over-explaining

Step-by-Step Guide:

1. **Opening Sentence** - Place the reader in the moment.
Example: 'She hadn't moved in ten minutes, and yet the sound of breathing filled the room.'
2. **Sensory Detail** - Describe something seen, heard, or felt.
Example: 'The cracked vinyl of the chair stuck to the backs of her legs.'
3. **Internal Thought or Emotion** - Let us hear the character's thoughts.
Example: 'What if he never came back?'
4. **Implied Backstory or Hint of Conflict** - Add tension or memory.
Example: 'This was the third time that week she'd sat in this chair, alone.'
5. **Closing Line with Emotional Impact** - Leave a lasting image or feeling.
Example: 'Outside, the bus rumbled past without stopping.'

Now:

- Rewrite your paragraph from a different perspective (e.g. another person in the scene or an object witnessing the event)
- Add an extended metaphor or recurring image

Worksheet 3C Writing Scaffold - 150-200 Word Ekphrastic Prose Paragraph (inspiration)

Task:

Write a short prose piece based on the image.
Focus on voice, tone, and interior emotion.

Options:

A letter or diary entry format
A first-person monologue
A third-person reflection focusing on emotional state

Success Criteria:

- Clear and consistent voice
- Specific emotional tone
- Vivid sensory detail
- Focus on implied narrative, not over-explaining

Step-by-Step Guide:

1. **Opening Sentence** - Place the reader in the moment.
Example: 'She hadn't moved in ten minutes, and yet the sound of breathing filled the room.'
2. **Sensory Detail** - Describe something seen, heard, or felt.
Example: 'The cracked vinyl of the chair stuck to the backs of her legs.'
3. **Internal Thought or Emotion** - Let us hear the character's thoughts.
Example: 'What if he never came back?'
4. **Implied Backstory or Hint of Conflict** - Add tension or memory.
Example: 'This was the third time that week she'd sat in this chair, alone.'
5. **Closing Line with Emotional Impact** - Leave a lasting image or feeling.
Example: 'Outside, the bus rumbled past without stopping.'

Example sentences you could start with:

- 'They sat as if...'
- 'A sound rose, low and...'
- 'No one noticed when...'

Planning table:

Who?	What is happening?	What emotion?	What detail shows this?

Extension and Support Tasks

Challenge:

- Rewrite your paragraph from a different perspective (e.g. another person in the scene or an object witnessing the event)
- Add an extended metaphor or recurring image

Support:

- Provide a sentence frame bank:
 - 'They sat as if...'
 - 'A sound rose, low and...'
 - 'No one noticed when...'
- Offer a simplified planning table:

Who? What is happening? What emotion? What detail shows this?

Teacher Guidance and Prompts

Suggested Class Prompts:

- ‘What is this character hiding from others, or from themselves?’
- ‘How do we know what someone is feeling if their face or words don’t show it?’
- ‘What happens when a narrator is unreliable or emotional?’

Curriculum Focus:

- KS3 Writing: Write imaginatively, selecting appropriate tone and register
- KS3 Reading: Make critical comparisons between image and text
- Spoken Language: Articulate and explain creative choices in writing

Materials Needed:

- Image for response (can vary, e.g. historical photo, street scene, portrait)
- Printed scaffolds and planning aids
- Highlighters and sentence frame cards

Resource Pack: Lesson 4: Connecting Image and Identity.

Includes:

- **Worksheet 4A - Image to Identity Planning Grid**
- **Worksheet 4B Part A - Idea Development Grid**
- **Worksheet 4B Part B - Peer Collaboration & Feedback Notes**
- **Teacher Notes & Differentiation Strategies**

Worksheet 4A - Image to Identity Planning Grid

Instructions: Choose a personal or local image (photo, artwork, or significant place). Use the grid to explore its narrative potential. Be specific and creative.

Prompt:

Notes:

Who is in the image (real or imagined)?

What is happening or has just happened?

Where and when is it set?

Why is this moment important?

What emotion is strongest in this image? Why?

What genre or style suits this story? (e.g. memory, mystery, diary, prose poem)

Write two emotions the image evokes, and one question it raises:

Now draft a working story title or one-sentence summary:

"This is a story about..."

Worksheet 4B - Part A: Idea Development Grid

Question	Response
Who is in the image?	
What just happened / will happen?	
Where is this set?	
What emotion runs through the piece?	
What unseen detail matters most?	
What form will you use (monologue, narrative, poem)?	
What is the “truth” behind the image?	

Worksheet 4B - Part B: Peer Collaboration & Feedback Notes

Instructions: Work in groups of 3-4. Each person presents their image and story idea for 2-3 minutes. The group then offers constructive feedback using the prompts below.

**Speaker
Name**

What interested you most?

**What could they add or explore
further?**

Reflection Box

Write down one idea or suggestion from your group that helped develop or change your story idea:

Teacher Notes and Support

Suggested Prompts for Group Discussion:

- ‘Does your image connect to a personal memory or an imagined one?’
- ‘What emotions or social themes does your story hint at?’
- ‘How does the setting reflect the character’s identity?’

Differentiation:

- Provide example images if pupils do not have one (e.g. images of local landmarks, parks, families)
- Sentence starters and scaffold can be adapted for different ability levels
- Encourage use of bilingual vocabulary or home cultures for EAL learners

Assessment Opportunities (Formative):

- Circulate during peer-sharing to assess idea development
- Use Peer Feedback Notes as evidence of planning engagement and group contribution
- Pupils submit their one-sentence summary to check clarity of concept

Resource Pack: Lesson 5: Connecting Image and Identity.

Includes:

- **Worksheet 5A - Writing Scaffold - From Image to Story Concept (standard)**
- **Worksheet 5A - Writing Scaffold - From Image to Story Concept (extension*)**
- **Worksheet 5A - Writing Scaffold - From Image to Story Concept (inspiration**)**
- **Worksheet 5B - Powerful Openings & Figurative Detail**
- **Worksheet 5C - Drafting Creative Response (standard)**
- **Worksheet 5C - Drafting Creative Response (extension*)**
- **Worksheet 5C - Drafting Creative Response (inspiration**)**

* Extension task version

** Additional support task version

Worksheet 5A - Writing Scaffold - From Image to Story Concept

Use this scaffold to begin turning your notes into a narrative concept.

Answer the following:

What emotion or theme do I want the reader to feel? _____

Whose voice am I writing in, and what do they care about?

What form have I chosen (prose, poem, monologue), and why? _____

Opening sentence ideas:

- ‘If you look closely at the background, you’ll see what really matters...’
- ‘It wasn’t just a street corner; it was the place we...’
- ‘No one remembers that summer except me and the woman in the photo.’
- ‘The photo shows a smile, but I know what came after.’

Sentence starters for building voice and identity:

- 'Back then, I thought...'
- 'I remember the smell of...'
- 'It was the first time I understood...'
- 'I still wonder if...'

Tips for Depth:

- Include at least one sensory detail (sound, smell, taste, texture)
- Suggest a tension or memory that the image hides
- Use internal monologue if writing from a character's point of view

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Extension Task Prompts:

1. **Object Focus:** Choose one object in the image. Write its backstory.
2. **Change Perspective:** What would someone *outside* the frame say about this image?
3. **Alternate Reality:** What if this image were from a different time period?

Worksheet 5A - Writing Scaffold - From Image to Story Concept (extension)

Answer the following:

What emotion or theme do I want the reader to feel? _____

Whose voice am I writing in, and what do they care about? _____

What form have I chosen (prose, poem, monologue), and why? _____

Use these to stretch your writing beyond description into deeper meaning.

Challenge Starters:

- ‘Everyone sees the same photo, but I see...’
- ‘The picture hides more than it shows...’
- ‘If you freeze this moment, you miss the truth that...’

Voice & Perspective Shifts:

- Write from the perspective of someone unseen in the image.
- Use dual voices (two people responding to the same image).
- Shift tense (past → present, or present → future) to explore time.

Depth & Symbolism:

- Give one object in the photo symbolic meaning (e.g. “the broken chair is really about...”).
- Suggest a theme: identity, memory, belonging, loss, resilience.
- Experiment with form: a poem with repetition, a stream-of-consciousness monologue, or a fragmented diary entry.

Extension Question:

- What truth about human experience does this single image help you reveal?

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

This image shows a single sheet of white paper with horizontal blue ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Now begin your first draft.
Aim for 200–300 words.

- Voice: Who is speaking? What perspective (I/he/she/they)?
- Mood: Which emotion runs through your piece?
- Image: Which detail from the picture anchors your writing?
- Arc: Where does the piece shift? (e.g. quiet → tense, past → present)

Opening idea: _____
Shift/climax: _____
Closing image: _____

- ☐ **Consistent perspective**
- ☐ **Figurative language (simile, metaphor, personification, alliteration)**
- ☐ **Strong mood/tone throughout**
- ☐ **Clear structure (opening → development → closing)**

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

- Clear voice or perspective is established.
- Imagery and figurative language bring the scene to life.
- Structure has a flow (opening → development → closing).
- Writing creates an emotional impact on the reader.

Worksheet 5C – Drafting Creative Response (Extension)

Now begin your first draft. Aim for 250–300+ words.

Stretch Your Draft

Choose at least two challenges to attempt:

- Write in dual voices (two people respond to the same image).
- Use a symbol (object/image stands for identity, loss, resilience).
- Play with time (present tense that shifts into memory or future).
- Experiment with form (prose poem, fragmented diary entry, stream-of-consciousness).
- End with a narrative twist (reader realises something hidden all along).

Success Criteria:

- Clear voice or perspective is established.
- Imagery and figurative language bring the scene to life.
- Structure has a flow (opening → development → closing).
- Writing creates an emotional impact on the reader.

Drafting Questions

- What deeper theme does your image reveal (belonging, change, loss, identity)?
- How can your figurative language echo this theme?
- What emotional journey should the reader go through as they read?

Self-Check for Writers

- ☐ Does my piece surprise the reader?
- ☐ Have I layered meaning beyond description?
- ☐ Does my ending reframe the opening or leave a powerful afterthought?

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Worksheet 5C – Drafting Creative Response (Inspiration)

Use this sheet to guide your first draft. Aim for 200–300 words.

Structure Strip

Beginning:

- “This photo shows...”
- Introduce the setting (where, when).
- Who is speaking or watching?

Middle (Shift):

- Describe one object/person in detail.
- How does it feel, sound, or smell?
- Add a thought or memory.

Climax (Turning Point):

- Something changes (mood, action, memory).
- Show the strongest emotion.

Ending (Closing Image):

- “What you don’t see in the photo is...”
- Leave the reader with a final thought, question, or feeling.

Sentence Starters

- *I remember the sound of...*
- *It was the first time I felt...*
- *Everyone else thought...but I knew...*

Checklist:

- ☐ Clear voice (first-person or third-person)
- ☐ One simile or metaphor
- ☐ At least one sense detail

Success Criteria:

- Clear voice or perspective is established.
- Imagery and figurative language bring the scene to life.
- Structure has a flow (opening → development → closing).
- Writing creates an emotional impact on the reader.

[illegible]

Resource Pack: Lesson 6 Editing and Refining

Includes:

- **Carousel Station Sheets:**
 1. **Station 1 Vocabulary precision**
 2. **Station 2 Figurative Language Check**
 3. **Station 3 Sentence Structure**
 4. **Station 4 Spelling & Punctuation**
 5. **Station 5 Structure & Flow**
- **Worksheet 6A Pupil editing pack - Revision Record**
- **Worksheet 6B Peer Feedback Form - Focussed Review**

Carousel Station Sheet: Station 1 Vocabulary Precision

Your Task:

1. Find 3 vague or overused words in your draft (e.g. *nice, big, sad, went*).
2. Replace each one with a stronger, more precise choice.
3. Use the vocabulary bank or a thesaurus if needed.

Example:

- *The food was nice* → *The food was rich and smoky, with a bitter aftertaste.*

Carousel Station Sheet: Station 2 Figurative Language Check

Your Task:

1. Underline at least 2 uses of imagery in your draft (simile, metaphor, personification, alliteration).
2. Decide: is it effective? Does it fit the mood?
3. Revise at least 1 example to make it sharper or clearer.

Example:

- Weak: *The tree was like a person.*
- Stronger: *The tree hunched like an old woman, her arms reaching into the storm.*

Carousel Station Sheet: Station 3 Sentence Structure

Your Task:

1. Find 3 sentences that all start the same way or are the same length.
2. Rewrite them to add variety (change opening words, use different punctuation, combine/shorten sentences).

Example:

- Repetitive: *She ran to the door. She ran into the hall. She ran outside.*
- Varied: *She sprinted to the door, burst into the hall, and crashed into the daylight.*

Carousel Station Sheet: Station 4 Spelling & Punctuation

Your Task:

1. Use the checklist to check for:
 - Capital letters for names and sentences
 - Homophones (*there/their/they're; your/you're*)
 - Full stops and commas in the right place
2. Correct at least 3 mistakes in your draft.

Example:

- Wrong: *your going to fast*
- Correct: *You're going too fast.*

Carousel Station Sheet: Station 5 Structure & Flow

Your Task:

1. Re-read your whole draft. Ask: Do I have a clear beginning, middle, and end?
2. Improve your flow by:
 - Adding a transition (Meanwhile, Later, At that moment...)
 - Cutting a repeated idea
 - Moving a sentence/paragraph for better order

Example:

- Before: *The storm came. Earlier, we had been walking home. The rain fell heavily.*
- After: *Earlier, we had been walking home. Then the storm came, rain hammering the street.*

Worksheet 6A Pupil editing pack - Revision Record

Take this sheet with you. At each station, record your edits.

Station 1 - Vocabulary Precision

Vague word → Stronger word:

1. _____ → _____
2. _____ → _____
3. _____ → _____

Station 2 - Figurative Language Check

Original image: _____

Revised image: _____

Original image: _____

Revised image: _____

Station 3 - Sentence Structure

Original: _____

Revised: _____

Original: _____

Revised: _____

Station 4 - Spelling & Punctuation

Corrections I made:

1. _____
2. _____
3. _____

Station 5 - Structure & Flow

What I changed (tick one or more):

- ☐ Added a transition
- ☐ Cut repetition
- ☐ Reordered a sentence/paragraph

Notes: _____

Circle the one change you're proudest of today.

Worksheet 6B Peer Feedback Form - Focussed Review

Writer's Name: _____

Reviewer's Name: _____

1. What works well?

(Choose one strong feature - e.g. image, emotion, structure, voice)

◆ _____

◆ _____

2. What could be clearer or stronger?

(Think about tone, sentence variety, or detail)

◆ _____

◆ _____

3. My question for the writer is...

(Examples: *What happens next? Why does the character react this way? Could you describe this moment in more detail?*)

◆ _____

4. Final feedback in one sentence:

◆ *I think your writing is...* _____

Resource Pack: Lesson 7 Performance and Publication.

These include:

- **Worksheet 7A - Performance Prep Checklist**
- **Worksheet 7B - Performance Prep & Mark-Up Sheet**
- **Worksheet 7C - Audience Feedback Grid**

Worksheet 7A - Performance Prep Checklist

While listening to your partner, tick or comment on each area:

Focus Area	Tick / Comment
Eye Contact - Do they look up at least once per line / idea?	
Voice Control -Is the volume strong and steady?	
Clarity - Can every word be heard and understood?	
Pace - Not too rushed, not too slow; pauses used effectively	
Expression - Do tone and emphasis match meaning?	
Body language - Do gestures or stance support the performance?	

Partner Feedback:

One thing that worked well: _____

One thing to improve: _____

Self-reflection:

How did it feel performing?

One goal for next time:

Worksheet 7B Performance Prep & Mark-Up Sheet

Step 1 - Choose Your Section

Pick **30-60 seconds** (around 6–10 lines) of your piece to perform.

Excerpt chosen: _____

Optional Performance Excerpt:

"I stood at the edge of the playground, the voices swirling like waves around me. For a moment, everything slowed, the laughter, the footsteps, even my own breath. Then I saw her face in the crowd, lit up with a smile that didn't quite reach her eyes. And in that instant, I knew: something had changed forever."

Step 2 - Mark Your Script

Use these symbols to prepare your delivery:

- / = short pause
- // = longer pause
- Underline = emphasis (stress this word/phrase)
- < = louder (increase volume)
- > = softer (decrease volume)
- ↑ = higher pitch / lighter tone
- ↓ = lower pitch / deeper tone
- 😊 / 😠 / 😢 etc. = emotional mood shift (use emoji symbols or words in margin: *angry, hopeful, sad*)

(Write your excerpt here and annotate):

Step 3 - Performance Focus Checklist

Before performing or recording, check:

- ☐ I know where to pause for effect
- ☐ I have at least one tone or mood shift
- ☐ I use voice or gesture to show emotion
- ☐ My performance is clear and confident

Optional Challenge:

- Add a symbolic gesture (e.g. holding/pointing to something)
- Experiment with dramatic silence or a change in pace

Worksheet 7C - Audience Feedback Grid:

For each performance jot down:

- One strength
- One suggestion
- The most impactful moment

Performer	Strength	Suggestion	Impactful Moment
1			
2			
3			
4			
5			
6			
7			
8			
9			
10			
11			
12			
13			
14			
15			
16			
17			
18			
19			
20			
21			
22			
23			
24			
25			
26			
27			
28			
29			
30			

Reflection:

What changes when your writing is heard instead of read?

What did you learn about your voice as a writer and speaker?

Resource Pack: **Lesson 8 Reflecting on the Creative Process.**

These include:

- **Worksheet 8A - Commentary Planning Sheet**
- **Worksheet 8B - Summative Evaluative Commentary**

Worksheet 8A - Commentary Planning Sheet

Part A - Spotting Effective Commentary:

While listening to the exemplar, note examples of each feature:

Feature	Example	Why is it effective?
Tone		
Structure		
Clarity		
Terminology		
Insight		
Audience impact		
Figurative language / Imagery		

Part B - Planning Your Commentary

1. Your Image and Creative Idea

- What image did you use as your prompt?
- What was your initial creative idea or concept?

2. Key Writing Choices

- Language: What words, phrases, or figurative techniques did you use?
- Form & Structure: Why did you choose your format (poem, narrative, monologue) and structure?
- Tone: What mood or attitude were you aiming for?

3. Editing and Redrafting

- Which feedback (peer or teacher) influenced your changes?
- How did you improve your piece through redrafting?

4. Reflection on Strengths and Development Areas

- What are you most proud of in your final piece?
- What could you improve if you had more time?

Worksheet 8B - Summative Evaluative Commentary:

Word Count Target: 300-400 words

Use these sentence starters to structure your commentary:

- Opening / Introduction
 - My chosen image shows... and inspired my idea to...
 - Initially, I aimed to... because...
- Language & Form Choices
 - I used [technique/figurative language] to create... because...
 - I chose [form/structure] to highlight... and engage the audience by...
- Editing & Feedback Reflection
 - Based on feedback, I decided to...
 - I redrafted this section to improve... because...
- Strengths & Next Steps
 - One strength of my final piece is...
 - If I were to develop this further, I would...

Success Criteria:

- Clarity and structure of reflection
- Use of appropriate subject-specific language
- Insight into the writing process
- Accuracy in grammar, punctuation, and spelling

Part B - Checklist Before Submission

- ☐ Have I written 300-400 words?
- ☐ Does my commentary cover image, choices, editing, and reflection?
- ☐ Have I used subject-specific language (tone, structure, figurative language, audience)?
- ☐ Have I checked grammar, punctuation, and spelling?
- ☐ Is my commentary clear, structured, and insightful?

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins or other markings on the paper.

