between the lines

A lesson written for every student in the room

FREE LESSON SAMPLER

Poetry of power and protest: Ozymandias

How does Shelley show that a tyrant's power does not last?

Lesson 5 of 14 from the scheme of learning

Teacher notes, slides and student pages at all three levels

Written for the English national curriculum at Key Stage 3



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What is in this sampler

This is one complete lesson from our Poetry of power and protest scheme for Year 9. It comes exactly as it appears in the full scheme, so you can teach it next week and see how our lessons work.

Teacher notes	Timings with slide numbers, Do Now answers, the exploded quotation, the hinge question and what each answer tells you, the task at three levels, a model paragraph and notes on misconceptions and adapting the lesson (next pages).
Slides	The editable PowerPoint deck for Lesson 5, with teacher notes on every slide (separate file).
Student pages	The lesson's pages from the student booklet: one question, with the Securing, Strengthening and Soaring support side by side (at the end of this document).

How every lesson works

Know	Do Now from memory, vocabulary, then the reading. The five Do Now questions build on what students learned in Lessons 1 to 4 of the full scheme.
Apply	Explode one quotation together; a hinge question checks understanding.
Master	One shared question answered as a What–How–Why paragraph, with Securing, Strengthening and Soaring support; then a model paragraph and an exit ticket.

Three levels of support

Every student answers the same question in every lesson. What changes is the support on the page, so the whole class does the same lesson:

Securing	The most support: a word bank, a choice of quotations, a worked example and sentence starters.
Strengthening	Some support: prompts for What, How and Why, a planner and a checklist.
Soaring	The most challenge: a debatable statement, prompts to think further and an argument planner.

The names describe the support, never the student. The hinge question shows who might start where, and students move between levels from lesson to lesson.

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In the full scheme

- 14 lessons like this one, with editable slides and a teacher handbook (lesson notes, unit map, assessment guide and knowledge bank)
- A student booklet with every lesson and all three levels of support, plus the same lessons as one pack per level
- Six weeks of independent practice homework at three levels
- A checkpoint (Feedback Loop kit) with a whole-class feedback sheet and improvement tasks
- A two-part end-of-unit assessment with a teacher guide, band guidance and annotated models
- A catch-up sheet for every lesson, for students who missed it
- An inclusion guide: pre-teaching, SEND, EAL and pupil premium notes for every lesson

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Lesson 5: Ozymandias

SEQUENCE 1: BLAKE'S LONDON AND SHELLEY'S ENGLAND · 60 MINUTES

How does Shelley show that a tyrant's power does not last?

By the end of the lesson, students can

- Explain how three voices bring the king's proud claim to the reader
- Analyse how irony and the closing lines of the sonnet show a tyrant's power ending
- Write a What–How–Why paragraph that starts from an idea about tyranny

Lesson at a glance

Time	Phase	What happens	Slides
0–8	Know	Do Now: five quick questions on the last lesson and on earlier lessons. Students check their answers from the answer slide.	2–3
8–20	Know	Pre-teach "sonnet", "tyranny", "frame narrative" and "imperative". Read the poem aloud twice, once for the story and once for the three voices. Students label each voice in the margin, then circle the words in the message on the pedestal.	4–6
20–28	Apply	Explode the quotation together. Think aloud about the method and the zoomed-in word, then students annotate their copy. Before you reveal any notes, students try the four empty boxes on the first explode slide, on their own or after you model one box.	7–8
28–33	Apply	Hinge question on mini-whiteboards. Use the answers to decide who starts on which level of support.	9–10
33–53	Master	Students write one What–How–Why paragraph using their level of support in the student booklet. Share the model paragraph in the last five minutes.	11–12
53–60	Master	Exit ticket. Collect and sort into three piles to plan the start of Lesson 6.	13

Do Now answers

1	In 'London', where are the manacles forged?	**In the mind**
2	What is a persona?	**The voice a poet speaks through, which may not be the poet's own**
3	Which two actions make the parents think the sweeper is happy?	**He dances and sings.**
4	Which king ruled through his son, the Prince Regent, in 1819?	**George III, who was old, blind and ill**
5	In which country was Shelley living when he heard about Peterloo?	**Italy**

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Vocabulary

sonnet	a poem of fourteen lines, often built around one argument
tyranny	cruel rule by one person or group with total power
frame narrative	a story told inside another story, passed on by a second voice
imperative	a verb form that gives a command, such as “look”

Reading

Ozymandias

Shelley’s sonnet first appeared in January 1818. Ozymandias is a Greek name for the Egyptian king Ramesses II. A traveller describes a broken statue in the desert. Read to find out who speaks, and what is left.

> I met a traveller from an antique land
> Who said: Two vast and trunkless legs of stone
> Stand in the desert…Near them, on the sand,
> Half sunk, a shattered visage lies, whose frown,
> And wrinkled lip, and sneer of cold command,
> Tell that its sculptor well those passions read
> Which yet survive, stamped on these lifeless things,
> The hand that mocked them, and the heart that fed:
> And on the pedestal these words appear:
> ‘My name is Ozymandias, king of kings:
> Look on my works, ye Mighty, and despair!’
> Nothing beside remains. Round the decay
> Of that colossal wreck, boundless and bare
> The lone and level sands stretch far away.

Percy Bysshe Shelley, ‘Ozymandias’ (1818)

Word help **antique**: ancient · **trunkless**: without the body that should join the legs to the head · **visage**: face · **mocked**: copied; it can also mean made fun of · **pedestal**: the base that a statue stands on · **colossal**: huge

Explode the quotation

Method
An imperative sentence in the king’s own voice, quoted by the traveller. It is a proud command that ends with an exclamation.

Zoom in
The capital letter on “Mighty” makes other rulers seem great. The verb “despair” tells them to give up all hope when they see his work.

“Look on my works, ye Mighty, and despair!”

Effect
The reader has just seen a broken face and empty sand, so the claim now means the opposite of what the king meant.

Purpose
Shelley lets the tyrant’s own words show that his power has ended, with no comment needed from the poet.

Hinge question

Who says the words “Look on my works, ye Mighty, and despair!”?

A. The speaker of the poem, who meets the traveller.

B. The traveller, in his own voice, as he describes the statue.

C. The king, whose words are carved on the pedestal and passed on by the traveller. (the right answer)

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What the answers tell you

A confuses the first voice, the "I" who "met a traveller", with the king. B has noticed the traveller but not the words on the pedestal. Draw three voices on the board, nested like boxes. These may be your students who start on Securing, with the starters.

Why the answer is right

The words are carved on the pedestal, so they belong to the king, and two other voices carry them to the reader.

Master task

How does Shelley show that a tyrant's power does not last?

Securing the most support

Quotations to choose from

"Half sunk, a shattered visage lies"

"And wrinkled lip, and sneer of cold command,"

"Nothing beside remains."

Starters

Shelley presents a tyrant's power as something that undoes itself, because the king's own proud claim now describes his ruin. Shelley quotes "____". The ____ (adjective) ____ (word class) "____" shows ____. This makes the reader ____ because ____.

Strengthening some support

Prompts

What: Start from an idea about tyranny and say how the poem shows its power ending.

How: Choose a short quotation, name the method and zoom in on one word. Where else in the sonnet does the same idea appear?

Why: What does Shelley want the reader to understand about rulers? Is there another way to read the sculptor's part?

Soaring the most challenge

The debate

"Shelley is more interested in the sculptor's art than in the tyrant's fall."

Write two paragraphs. In the first, argue for or against the statement, using "mocked" and the three voices. In the second, weigh a different reading and decide which is stronger.

Model paragraph

What	Shelley presents a tyrant's power as something that undoes itself, because the king's own proud claim now describes his ruin.
How	The poem is a frame narrative, so we hear the pedestal's command only through a traveller. The imperative "Look on my works, ye Mighty, and despair!" is a proud order, but it sits beside a "shattered visage" and a "sneer of cold command". The irony lands at "Nothing beside remains", where the king's works have shrunk to a "colossal wreck" in a desert that is "boundless and bare".
Why	Shelley wants readers to see that no ruler's pride can last. Yet "mocked" can mean copied or made fun of, so the sculptor may have seen through the king long before the sand covered him.

Exit ticket

Shelley shows that a tyrant's power does not last by…

Teacher notes

Subject knowledge

'Ozymandias' first appeared in January 1818. Ozymandias is a Greek name for the Egyptian king Ramesses II. The poem has three voices: the "I" who meets the traveller, the traveller, and the words on the pedestal. The sonnet turns at "And on the pedestal these words appear", moving from the ruin to the claim, then back to the ruin at "Nothing beside remains". The word "mocked" can mean copied or made fun of, so the sculptor may be reading the king's "passions" as well as carving them.

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