between the lines

A lesson written for every student in the room

FREE LESSON SAMPLER

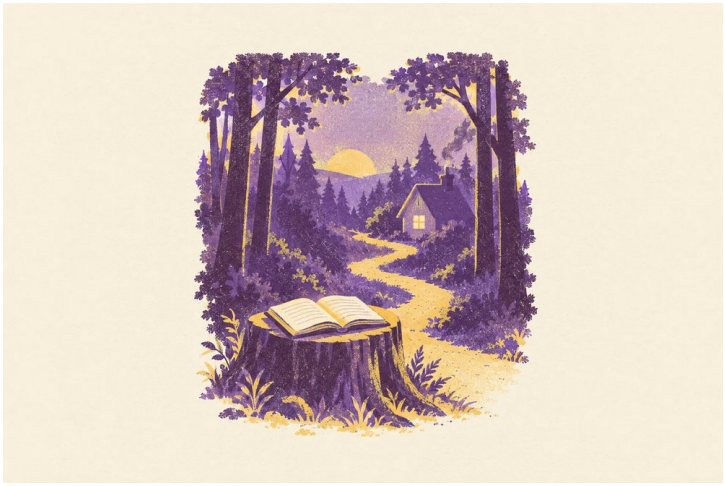
Language Paper 1: Images and senses

How do images make a place feel alive, or dead?

Lesson 3 of 20 from the scheme of learning

Teacher notes, slides and student pages at all three levels

Written for the AQA specification



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What is in this sampler

This is one complete lesson from our Language Paper 1 scheme for Language Paper 1. 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 3, 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 and 2 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. For students working towards a grade 4.
Strengthening	Prompts for What, How and Why, a paragraph planner and a checklist. For students working at grades 5 and 6.
Soaring	A debatable statement, prompts to think further and an argument planner. For students aiming at grades 7 to 9.

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.

In the full scheme

- 20 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
- Three Feedback Loop progress checks with whole-class feedback sheets and improvement tasks

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- An exam-style end-of-unit exam paper with a teacher guide, level guidance and annotated model answers
- Walking talking mocks: a full paper modelled live, with answer sheets and feedback
- 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
- The revision workbook and the model answer pack, to print for every student
- Every licence for the scheme also includes its 30 Raising Achievement drills for intervention sessions

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Lesson 3: Images and senses

SEQUENCE 1: READING FICTION: LANGUAGE · 60 MINUTES

How do images make a place feel alive, or dead?

By the end of the lesson, students can

- Identify images in a source and the senses they appeal to
- Analyse how imagery makes the valley of ashes feel dead
- Write a What–How–Why paragraph in the style of Question 2 on the valley of ashes

Lesson at a glance

Time	Phase	What happens	Slides
0–8	Know	Do Now: five quick questions on Lessons 1 and 2. Students self-mark from the answer slide.	2–3
8–18	Know	Pre-teach “imagery”, “desolate”, “grotesque” and “transcendent”. Read the extract aloud while students follow, then ask: what can you see, hear and feel in this place?	4–7
18–28	Apply	Explode the quotation together. Think aloud about a farm where nothing living grows, 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.	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 4.	13

Do Now answers

1	What is a connotation?	An idea or feeling a word suggests beyond its dictionary meaning
2	In ‘Araby’, the houses “gazed at one another”. Which method is this?	Personification
3	Joyce uses dark, sombre and feeble in one paragraph. What do we call a group of words linked by meaning?	A semantic field
4	How many marks is Question 2 worth, and about how long should you spend on it?	8 marks; about 10 minutes
5	In Question 1, why should you test every option against the text?	Wrong options often borrow words from the passage, so only the text proves which one is right

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Vocabulary

imagery	language that creates a picture or sense impression
desolate	empty, bleak and lonely
grotesque	strange and ugly in a disturbing way
transcendent	going far beyond ordinary limits

Reading

The Great Gatsby: the valley of ashes

The narrator, Nick Carraway, describes the land that the road and the railway cross between West Egg and New York.

> About halfway between West Egg and New York the motor road hastily joins the railroad and runs beside it for a quarter of a mile, so as to shrink away from a certain desolate area of land. This is a valley of ashes—a fantastic farm where ashes grow like wheat into ridges and hills and grotesque gardens; where ashes take the forms of houses and chimneys and rising smoke and, finally, with a transcendent effort, of ash-grey men, who move dimly and already crumbling through the powdery air. Occasionally a line of grey cars crawls along an invisible track, gives out a ghastly creak, and comes to rest, and immediately the ash-grey men swarm up with leaden spades and stir up an impenetrable cloud, which screens their obscure operations from your sight.
>
> But above the grey land and the spasms of bleak dust which drift endlessly over it, you perceive, after a moment, the eyes of Doctor T. J. Eckleburg. The eyes of Doctor T. J. Eckleburg are blue and gigantic—their retinas are one yard high. They look out of no face, but, instead, from a pair of enormous yellow spectacles which pass over a nonexistent nose. Evidently some wild wag of an oculist set them there to fatten his practice in the borough of Queens, and then sank down himself into eternal blindness, or forgot them and moved away. But his eyes, dimmed a little by many paintless days, under sun and rain, brood on over the solemn dumping ground.
>
> The valley of ashes is bounded on one side by a small foul river, and, when the drawbridge is up to let barges through, the passengers on waiting trains can stare at the dismal scene for as long as half an hour.

F. Scott Fitzgerald, The Great Gatsby (1925), Chapter 2

Word help **Doctor T. J. Eckleburg**: the eyes belong to an old advertising board for an eye doctor · **oculist**: an eye doctor · **retinas**: the parts at the back of the eye that sense light · **wag**: a joker

Explode the quotation

Method
A simile that compares the ash to wheat, inside the metaphor of the valley as a farm.

Zoom in
“grow” is a word for living things, but ash is what is left after something has burned.

“ashes grow like wheat”

Effect
The reader pictures a harvest of waste: a farm where only dead things come up.

Purpose
Fitzgerald turns a place of life into a place of decay, so the valley feels unnatural from the first sentence.

Hinge question

The ash-grey men “move dimly and already crumbling through the powdery air”. What does “crumbling” suggest about them?

A. They are tired after a long day’s work.

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B. They seem made of ash, falling apart like the land around them. (the right answer)

C. They are old men who are ill.

What the answers tell you

A is a sensible but literal reading that misses the image: recap that imagery makes a picture, and ask what usually crumbles. C adds facts the text never gives: these may be your students who start on Securing; model how to stay with the words on the page.

Why the answer is right

Ash crumbles, so "crumbling" makes the men part of the dead land, as if they break apart as they move.

Master task

Look in detail at the first paragraph. How does the writer use language here to describe the valley of ashes? You could include the writer's choice of: words and phrases; language features and techniques; sentence forms.

In the style of Paper 1 Question 2 · 8 marks

Securing aiming for a 4

Quotations to choose from

"ashes grow like wheat into ridges and hills and grotesque gardens"

"ash-grey men, who move dimly and already crumbling through the powdery air"

"gives out a ghastly creak"

Starters

Fitzgerald describes the valley of ashes as ____. He writes ____. The image of ____ suggests ____. This makes the reader feel ____ because ____.

Strengthening aiming for grades 5 to 6

Prompts

What: Make a clear point about what kind of place the valley is.

How: Choose a quotation. Name the image (simile, metaphor, personification) and zoom in on one word. Which sense does it appeal to?

Why: What does the writer want the reader to feel about this place and the people who work in it?

Soaring aiming for grades 7 to 9

The debate

"In the valley of ashes, nothing is alive. To what extent do you agree and/or disagree with this statement?"

Write two paragraphs that test the statement against the extract. If the evidence supports another reading, give it in your second paragraph and decide which is stronger; if not, you need not disagree.

Model paragraph

What	Fitzgerald describes the valley of ashes as a place where everything, even people, has turned to waste.
How	He calls it "a fantastic farm where ashes grow like wheat". The simile takes a field, a place of growth and food, and fills it with ash, which is what is left when something has burned. The image then spreads to "ash-grey men, who move dimly and already crumbling through the powdery air." The bleak present participle "crumbling" makes the men part of the dust.
Why	The reader sees a harvest of death. Fitzgerald makes the place feel unnatural, a dumping ground where human lives wear away as easily as the land.

Exit ticket

The workers in the valley of ashes seem less than human because...

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