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A lesson written for every student in the room

FREE LESSON SAMPLER

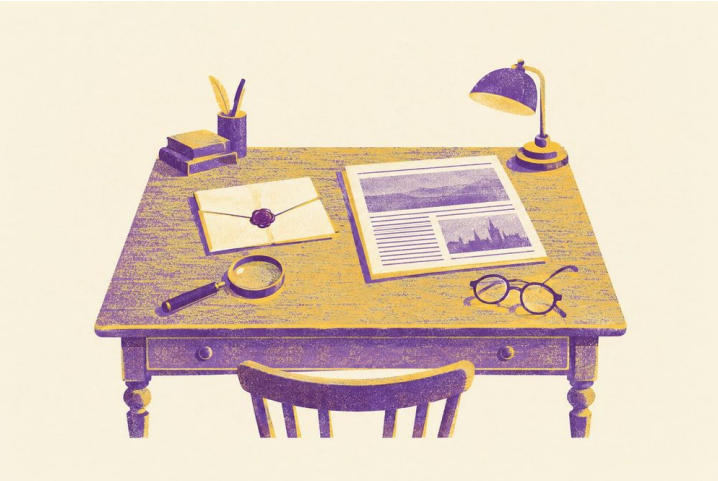
Language Paper 2: Words with a purpose

How does language in non-fiction persuade as well as describe?

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 2 scheme for Language Paper 2. 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: Words with a purpose

SEQUENCE 1: READING NON-FICTION · 60 MINUTES

How does language in non-fiction persuade as well as describe?

By the end of the lesson, students can

- Explain how description in non-fiction can persuade a reader to feel for people
- Analyse Dickens's use of personification, repetition and sound in 'Night Walks'
- Write a What–How–Why paragraph in the style of Question 3 on walking the streets at night

Lesson at a glance

Time	Phase	What happens	Slides
0–8	Know	Do Now: five quick questions on Lessons 1 and 2 and the glossary. Students self-mark from the answer slide.	2–3
8–18	Know	Pre-teach "houseless", "interminable", "furtive" and "personification". Read the extract aloud while students follow, then ask: Dickens has a home, so why does he call himself houseless, and what does he want us to feel?	4–7
18–28	Apply	Explode the quotation together. Think aloud about a man who turns himself into a figure called Houselessness, 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	Question 2 asks what you can infer about the differences. Should you write about similarities too?	**Write about what the question asks for. A similarity can help when it sharpens a difference, and some questions ask for similarities**
2	What must each Question 2 point include from both sources?	**A detail from each source and an inference about what it suggests**
3	Name one difference between the watercress girl and the young carer.	**Any one: the girl sells in the street and the carer works unpaid at home; the girl knows nothing of parks and the carer knows what she misses**
4	What is hyperbole?	**Deliberate exaggeration**
5	Bird reports what others think of Mountain Jim. Is that her viewpoint?	**No. It is other people's view, which she passes on**

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Vocabulary

houseless	having no house or home to go to
interminable	endless; so long it seems it will never stop
furtive	secretive, trying not to be seen
personification	giving human qualities to something that is not human

Reading

Night Walks: London after midnight

Charles Dickens remembers a time when he could not sleep and walked the streets of London all night in the cold, wet weather of March.

> At length these flickering sparks would die away, worn out—the last veritable sparks of waking life trailed from some late pieman or hot-potato man—and London would sink to rest. And then the yearning of the houseless mind would be for any sign of company, any lighted place, any movement, anything suggestive of any one being up—nay, even so much as awake, for the houseless eye looked out for lights in windows.
>
> Walking the streets under the pattering rain, Houselessness would walk and walk and walk, seeing nothing but the interminable tangle of streets, save at a corner, here and there, two policemen in conversation, or the sergeant or inspector looking after his men. Now and then in the night—but rarely—Houselessness would become aware of a furtive head peering out of a doorway a few yards before him, and, coming up with the head, would find a man standing bolt upright to keep within the doorway's shadow, and evidently intent upon no particular service to society. Under a kind of fascination, and in a ghostly silence suitable to the time, Houselessness and this gentleman would eye one another from head to foot, and so, without exchange of speech, part, mutually suspicious. Drip, drip, drip, from ledge and coping, splash from pipes and water-spouts, and by-and-by the houseless shadow would fall upon the stones that pave the way to Waterloo-bridge; it being in the houseless mind to have a halfpenny worth of excuse for saying 'Good-night' to the toll-keeper, and catching a glimpse of his fire. A good fire and a good great-coat and a good woollen neck-shawl, were comfortable things to see in conjunction with the toll-keeper; also his brisk wakefulness was excellent company when he rattled the change of halfpence down upon that metal table of his, like a man who defied the night, with all its sorrowful thoughts, and didn't care for the coming of dawn. There was need of encouragement on the threshold of the bridge, for the bridge was dreary.

Charles Dickens, 'Night Walks', The Uncommercial Traveller (1860)

Word help **veritable**: real, true · **pieman**: a man who sold hot pies in the street · **coping**: the top layer of stone on a wall · **toll-keeper**: the man who took a small payment from people crossing the bridge

Explode the quotation

Method
Personification and repetition. Dickens turns himself into a figure called Houselessness.

Zoom in
"walk and walk and walk" repeats one verb three times, with no place to arrive at.

"Houselessness would walk and walk and walk"

Effect
The sentence feels as tired and endless as the walking, so the reader feels the hours drag.

Purpose
By naming himself after the condition, Dickens stands in for everyone with nowhere to sleep, and asks readers in warm beds to imagine one night of it.

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Hinge question

Dickens writes “A good fire and a good great-coat and a good woollen neck-shawl”. Why does he repeat “good”?

A. To show that the toll-keeper is a kind and honest man.

B. To pile up warmth and comfort, so the reader feels what the houseless walker lacks. (the right answer)

C. Because he cannot think of a better adjective.

What the answers tell you

A reads “good” as a judgement of character: show that each “good” goes with an object, a fire or a coat: these may be your students who start on Securing. C treats repetition as a mistake: model how a writer repeats a word on purpose, and start them on Securing too.

Why the answer is right

Each “good” adds one more comfort, so the list makes the walker’s cold and wet feel worse by contrast.

Master task

You now need to refer only to the second paragraph of the source. How does the writer use language to describe walking the streets at night?

In the style of Paper 2 Question 3 · 12 marks

Securing aiming for a 4

Quotations to choose from

“the interminable tangle of streets”

“Drip, drip, drip, from ledge and coping”

“like a man who defied the night”

Starters

Dickens describes the streets at night as ____. Dickens writes ____. The ____ (adjective) ____ (word class) ____ suggests ____. This makes the reader feel ____ because ____.

Strengthening aiming for grades 5 to 6

Prompts

What: Make a clear point about what the streets are like for someone with nowhere to go.

How: Choose a quotation from the second paragraph. Name the method (personification, repetition, onomatopoeia, simile) and zoom in on one word.

Why: How does Dickens make his readers, warm in their homes, feel for people who walk all night?

Soaring aiming for grades 7 to 9

The debate

“Dickens describes the night streets so well that he makes being houseless sound like an adventure. How far do you agree?”

Write two paragraphs. In the second, give an alternative reading that begins with “Alternatively”.

Model paragraph

What	Dickens describes the night streets as an endless, wet maze that makes a walker long for any sign of warmth.
How	He writes of “the interminable tangle of streets”. The weary adjective “interminable” means endless, and the messy noun “tangle” suggests a knot with no way out, so the walker seems trapped in the city. The onomatopoeia of “Drip, drip, drip” slows the sentence down, as if the reader is counting the drops in the dark.
Why	Against this misery, the toll-keeper’s fire and coat seem precious, and he “defied the night” like a hero. Dickens persuades as he describes. By the time we reach the “dreary” bridge, we have lived a few hours of houselessness, and it is harder to look away from people who live it every night.

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