between the lines

A lesson written for every student in the room

FREE LESSON SAMPLER

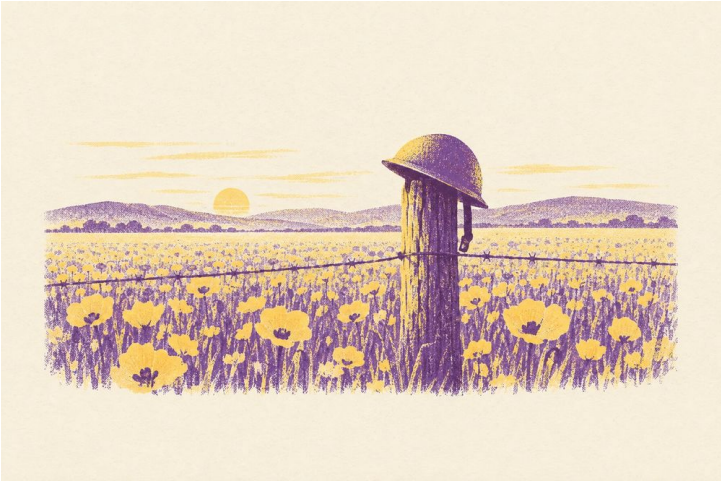
Power and Conflict poetry: Ozymandias

How does Shelley show that human power does not last?

Lesson 3 of 39 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 Power and Conflict poetry scheme for Literature Paper 2, Section B. 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

- 39 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

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- Four Feedback Loop progress checks with whole-class feedback sheets and improvement tasks
- An exam-style end-of-unit essay with a teacher guide, level guidance and annotated model answers
- 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: Ozymandias

SEQUENCE 1: THE POWER OF RULERS · 60 MINUTES

How does Shelley show that human power does not last?

By the end of the lesson, students can

- Explain who speaks in ‘Ozymandias’ and how the story of the statue reaches the reader
- Analyse how Shelley uses the sonnet form, the inscription and the volta to show power fading
- Write a What–How–Why paragraph on how Shelley shows that human power does not last

Lesson at a glance

Time	Phase	What happens	Slides
0–8	Know	Do Now: five quick questions on Lesson 1 and poetic terms. Students self-mark from the answer slide.	2–3
8–20	Know	Pre-teach “tyrant”, “visage”, “pedestal” and “irony”. Read the poem aloud twice. Students count the lines, draw a line before the inscription, and circle every voice that passes the story on.	4–7
20–28	Apply	Explode the quotation together. Think aloud about how the last line sounds when read slowly, 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 and ask students to underline the method it names.	11–12
53–60	Master	Exit ticket. Collect and sort into three piles to plan the start of Lesson 5.	13

Do Now answers

1	How many poems are in the Power and conflict cluster?	Fifteen
2	What is a first-person pronoun? Give two examples.	A word speakers use about themselves, such as I, me, my or we
3	Which assessment objective rewards context?	AO3
4	What is a sonnet?	A fourteen-line poem with a set rhyme scheme
5	What is a volta?	The turn in a poem, where the thought or mood changes

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Vocabulary

tyrant	a ruler who uses power in a cruel and unfair way
visage	a face
pedestal	the base that a statue stands on
irony	when words or events mean the opposite of what is expected

Reading

Ozymandias

Read the poem twice: once to follow the story of the statue, once to count the voices that pass it on.

> 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, 1818

Word help **antique**: very old, ancient · **trunkless**: without a body · **colossal**: huge

Explode the quotation

Method
Alliteration in the last line of the sonnet, with no pause from start to finish.

Zoom in
"lone" tells us nothing else is left. "level" means flat: the desert has worn everything down.

"The lone and level sands stretch far away"

Effect
The long, slow line makes the reader see sand going on for ever. The king's statue is a tiny broken thing inside it.

Purpose
Shelley, a Romantic who hated tyranny, gives the last word to nature and time. Every ruler's power ends in the same empty sand.

Hinge question

Who tells the reader about the statue in 'Ozymandias'?

A. The king himself, speaking from the past.

B. The speaker, who repeats what a traveller told him. (the right answer)

C. The sculptor who carved the statue.

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What the answers tell you

A means the student has mixed up the inscription with the speaker: the king's words are carved on the pedestal, and only the traveller reports them. These may be your students who start on Securing. C means the student has spotted the sculptor in the poem but missed the frame: draw the chain of voices (speaker, traveller, sculptor, king) on the board.

Why the answer is right

The speaker met a traveller, so the king's story reaches us second-hand, and even his own words come through other people.

Master task

How does Shelley show that human power does not last in 'Ozymandias'?

Securing aiming for a 4

Quotations to choose from

"Half sunk, a shattered visage lies"

"Nothing beside remains"

"boundless and bare"

Starters

Shelley shows that the king's power _____. The poem says _____. The _____ (adjective) _____ (word class) _____ suggests _____. Shelley wants the reader to see that _____ because _____.

Strengthening aiming for grades 5 to 6

Prompts

What: Make a clear point about what has happened to the king's power.

How: Choose a quotation from after the volta. Name the method (irony, alliteration, caesura) and zoom in on one word.

Why: What did Shelley, who hated tyranny, want the reader to think about rulers like this one?

Soaring aiming for grades 7 to 9

The debate

"In 'Ozymandias' art lasts longer than power. How far do you agree?"

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

Model paragraph

What	Shelley shows that human power does not last by setting the king's proud words against the empty desert around them.
How	After the volta, the inscription is followed by a short, blunt sentence: "Nothing beside remains". The caesura after it makes the reader stop, as if the line has run out of things to describe. The bleak pronoun "Nothing" cancels every great work the king bragged about. The final line, "The lone and level sands stretch far away", uses alliteration to slow the reader down, so the desert seems endless.
Why	Shelley was a Romantic who hated tyranny. By ending with sand, he shows that time and nature are stronger than any king.

Exit ticket

The desert at the end of 'Ozymandias' matters because…

Teacher notes

Subject knowledge

'Ozymandias' (1818) is a sonnet, but its rhyme scheme follows neither the usual Petrarchan nor Shakespearean pattern, which suits a poem about broken order. The story reaches us through layers of voices: the speaker, the traveller, the sculptor who read the king's passions, and the king's own inscription. The volta comes at line 9, at the inscription on the pedestal. Line 12, "Nothing beside remains", makes a second, ironic turn, from the king's claim to the empty desert, so it can also be called

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