

Year 7 – the class novel

This unit draws on a number of materials, particularly NATE Group and guided reading (www.nate.org.uk). See also *The Fiction Project, Parts 1 & 2* (nearly out of print) and *The Fiction Project Re-visited*, DCS publications and website – www.devon.gov.uk/dcs. Go to KS3, then English, then Fiction Project

This is a generic unit, designed to support the teaching of a novel. The big questions at the beginning of the unit support teachers in deciding their focus(es), depending on the novel chosen.

This is not a complete set of teaching materials: there are suggested starting points for the teaching of each literary aspect with teaching plans. These are often generic and provide a helpful springboard for further exploration of key aspects of the chosen novel.

There are useful sets of questions (taken/adapted from the NATE materials) designed to support whole class, guided work and independent group work.

Differentiation can be achieved through guided reading where you can follow up whole class work by focusing on the needs of small groups of pupils.

The learning within the unit

- using a range of reading strategies to engage with the text on different levels
- understanding how the writer has put the story together i.e. the literary aspects of characterisation, narrative structure, plot, setting/mood, style, viewpoint, theme)
- becoming a critic: developing a critical evaluation

Implications for teaching

During the teaching of the novel, the teacher will need use active approaches to teach objectives (see below) which enable pupils to:

- deduce, infer or interpret information, events or ideas from texts (AF3)
- identify and comment on the structure and organisation of texts, including grammatical and literary features at word and sentence level (AF4)
- explain and comment on writers' uses of language, including grammatical and literary features at word and sentence level (AF5)
- identify and comment on writers' purposes and viewpoints and the overall effect of the text on the reader (AF6)

Speaking and listening will play a key role in helping pupils engage with the text, discuss and develop their responses with others. Until Stage 4, writing is used to enhance engagement, enjoyment and thinking e.g. mapping/charting, annotating etc.

During the unit, you could support pupils in using specialist vocabulary to help them talk about aspects of the novel and develop their thinking. They could note example(s) of how the words are used as an aide-memoire e.g.

theme & message: the writer explores the theme of jealousy with the message that it is destructive and ruins people's lives.

FRAMEWORK OBJECTIVES

Reading

6. adopt active reading approaches to engage with and make sense of texts , e. g. *visualising, predicting, empathising and relating to own experience*;
8. infer and deduce meanings using evidence in the text, identifying where and how meanings are implied
9. distinguish between the views of the writer and those expressed by others in the text, e. g. *the narrator, characters*
- 12. comment, using appropriate terminology, on how writers convey setting, character and mood through word choice and sentence structure**
14. recognise how writers' language choices can enhance meaning, e. g. *repetition, emotive vocabulary, varied sentence structure or line length, sound effects*;
15. trace the ways in which a writer structures a text to prepare a reader for the ending, and comment on the effectiveness of the ending;
16. distinguish between the attitudes and assumptions of characters and those of the author;
17. read a range of recent fiction texts independently as the basis for developing critical reflection and personal response

Writing

3. use writing to explore and develop ideas, e. g. *journals, brainstorming techniques and mental mapping activities*;
- to analyse, review, comment**
19. **write reflectively about a text, taking account of the needs of others who might read it.**

Sentence

1. **extend their use and control of complex sentences**
2. expand nouns and noun phrases

Word

14. **define and deploy words with precision, including their exact implication in context**;

Speaking and listening

1. **use talk as a tool for clarifying ideas, e. g. by articulating problems or asking pertinent questions** ;
10. **identify and report the main points emerging from discussion**
12. use exploratory, hypothetical and speculative talk as a way of researching ideas and expanding thinking;

ROUTE THROUGH THE UNIT

The route you take through the unit will depend on the choice of novel. Whichever aspects you choose to focus on, you will need to cover

- reading strategies in Stage 1 and return to these throughout the unit, and
- Stage 4, becoming a critic.

Stage 1: introducing the unit and the novel; narrative hooks; characters

Focus 1: reading strategies
Focus 2: narrative hooks
Focus 3: character

Stage 2: structure; patterns & themes

Focus 1: narrative structure
Focus 2: themes

Stage 3: authorial voice; endings

Focus 1: authorial voice
Focus 2: endings

Stage 4: developing a critical evaluation

Big questions

Literary aspect – big questions	Useful vocabulary to discuss aspects
<p>Plot/structure:</p> <ul style="list-style-type: none"> ○ how does the writer hook the reader into the story? ○ how does the writer make each part of the story interesting? ○ how does the writer handle time? ○ are events told in the order in which they happen? 	<ul style="list-style-type: none"> ▪ events, sequence, ▪ beginning, middle, end, ▪ exposition, development, complication, climax, anti-climax, resolution, ▪ twist ▪ narrative hook ▪ sub-plot, flashback, ▪ pattern, motif, repetition
<p>Character:</p> <ul style="list-style-type: none"> ○ what sort of people are there in this story? ○ how are their characteristics conveyed? ○ what can the reader infer about the characters from their actions and behaviour? 	<ul style="list-style-type: none"> ▪ appearance, personality, social class/status, character, role, ▪ hero, heroine, anti-hero, villain, ▪ representation, stereotype, caricature, flat/round, ▪ motivation
<p>Setting:</p> <ul style="list-style-type: none"> ○ how does the setting relate to what happens in the story? ○ how does the setting contribute to the atmosphere/ mood of the story? 	<ul style="list-style-type: none"> ▪ place: urban/rural, landscape, streetscape ▪ period: contemporary, historical, legendary ▪ social environment, domestic, public ▪ atmosphere, mood, season, weather
<p>Viewpoint:</p> <ul style="list-style-type: none"> ○ through whose eyes is the story told? 	<ul style="list-style-type: none"> ▪ narrator, first person, third person, omniscient narrator, ▪ perspective, foreground, background, ▪ voice, author's voice, protagonist's voice
<p>Theme:</p> <ul style="list-style-type: none"> ○ what theme is this book exploring? ○ what do you learn about human behaviour from reading this story? 	<p>subject, ideas, philosophy, the moral, message</p>
<p>Style:</p> <ul style="list-style-type: none"> ○ how does the writer match her/his style to suit the subject matter/genre and the audience (readership)? ○ how is the style different from other texts you have read? <p>Note: this is not covered in this Y7 unit.</p>	<ul style="list-style-type: none"> ▪ author, voice (pronouns, first, third person; direct, indirect), ▪ paragraphing: long, short, complicated, helping the reader ▪ sentence structure: simple, complex, compound; range of sentence openings; inverted sentences ▪ vocabulary: emotive, poetic, colloquial, formal, informal, familiar, unfamiliar, archaic, cliché, etc ▪ rhetorical devices, repetition, pattern

STAGE 1- INTRODUCING THE UNIT AND THE NOVEL; NARRATIVE HOOKS; CHARACTERS

Focus 1: awareness of the range of reading strategies used by good readers

Y7 R6 Adopt active reading strategies to engage with and make sense of texts, e.g. *visualising, predicting, empathising and relating to own experience*

Reading strategies targeted: all

1. Explain that unit focuses on pupils becoming experts in a particular text and experts in some of the ways authors create text and engage readers. They will use a range of reading strategies, both ones they already use regularly and ones they need to develop and refine. At the end of the unit they will become critics and be able to present a critical evaluation of some aspect and section of the novel.

2. Introduce reading strategies: explain that these represent what we do in our heads as readers of fiction to make a text come alive, to understand what's going on.

- present strategies on cards
- ask pairs to think of the reading they've done in a given period of time (e.g. last week, day) and to pick out the strategies which they used. Ask them to put strategies which they don't understand in a separate group.
- take feed-back and explain/illustrate strategies which they don't understand.

3. Model how using a range of strategies enhances our enjoyment and understanding of a text:

- select the opening of a story or novel (this could be a text which is familiar to the class) and produce on OHT with space for annotation
- read text aloud and then talk through how you've engaged with the text by using a range of reading strategies. Annotate as you go.

4. Provide pupils with copies of the opening of the novel (opening paragraphs, pages – depending on text and class). Provide copies with room to annotate around the text.

Ask pupils to place the strategies around the text as they read. Pupils read the text silently at least once, before annotating their responses using the reading strategies as a framework. You might be need to limit the number of strategies for some/all pupils.

5. Individuals make pairs to discuss their responses.

6. Feed-back should focus on asking pupils to highlight strategies they didn't realise they used, have never used and explaining how this helped them engage with the text.

Explain that pupils will be using and talking about reading strategies throughout the unit.

Reading strategies – things we do in our heads as we read fiction

adapted from NATE group reading

Using prior knowledge Making links with other books I've read; drawing on what I already know about this topic, theme
Seeing images Can you picture what is happening? Can you describe these images to the other people?
Hearing a voice through the text Whose voice do you hear? How does it alter as the story moves on? How do the central characters sound? Do you hear the noises of the action?
Predicting what will happen Can you work out where the plot is heading?
Asking questions Why is she doing that? What does this mean? What is the author doing here?
Summarising What's happened so far? What would I tell someone else about what I've read so far?
Empathising Putting yourself in someone else's shoes e.g. I know just how they feel
Making inferences - reading between the lines & filling gaps Can I work out what this character is like from what they say and do?
Re-reading Go back over the best bits, check your suspicions, enjoy it again. Sometimes you need to re-read when you don't fully understand what's happening.
Interpreting patterns Readers who can infer and deduce, see the patterns; they make links between different parts of the text; they strive to make sense out of the seemingly random nature of events.
Making judgements Evaluating what you're reading e.g. This is a most confusing plot. This character is unbelievable because..... I can't put this book down because.....
Re-interpreting Keep checking and evaluating your ideas. Rework them.
Relating to your own experience This reminds me of when....
Relating to previous reading/viewing experiences This novel is very different from other books I've read by this author; this book represents war very differently from films I have seen.
Relating to the social, historical and cultural background How were things different 20, 50, 100 years ago? How are things done differently in different countries, by different classes of people?
Skimming: to get a general impression of what the text is about before you read it closely.

Focus 2: Narrative hooks

Y7 R12 Comment, using appropriate terminology, on how writers convey setting, character and mood through word choice and sentence structure

Reading strategies targeted

- Inference and deduction
 - Ask questions
 - Prior knowledge
1. Use narrative hooks sheet and do a cut-up activity, asking pupils to match the hook to the opening. This could be differentiated according to extract.
 2. Openings
 - Create newspaper headlines based on the opening page of the text, focusing on the key hooks.
 - Activate prior knowledge – in response partners – what makes an effective opening? How do writers get readers involved in their stories?
 - Take the pupils' ideas and create a set of criteria for an effective opening. Write these on to strips of acetate and ask pupils to arrange them in a rank order on the OHP: most important at the top, least important at the bottom.
 - Now look at the narrative hooks sheet (attached). Were all the types of hooks covered?
 3. Create annotation cards/a chart for pupils to identify the hooks in the opening to the text they are reading, e.g.
 - i. Clear and simple sentences allow me to get on with the story
 - ii. Powerful verbs
 - iii. Short dramatic sentences
 - iv. Dramatic vocabulary
 - v. Hints and suggestions
 - vi. Clear descriptions
 - vii. Complex sentences to add layers of meaning
 - viii. Use of questions to draw me into the story
 - ix. Use of an adverb to start the sentence to make it more interesting
 - x. Alliteration/onomatopoeia
 - xi. Imagery

Narrative hooks – prompt sheet

Effective introductions do two basic things – grab the reader's interest and make the reader want to read on. The following are a variety of techniques that can be used as narrative hooks in an opening to a story. More than one hook can be used!

Narrative hook	Example
The outrageous hook – this will make you do a double take. Did I really read that?	'As Mrs Ebbel went over the correct answers with the class, Bradley took out his pair of scissors and very carefully cut his test paper into tiny squares.' <i>There's a Boy in the Girls' Bathroom</i> – Louis Sachar.
The puzzling hook – this immediately makes you ask questions of the story.	'Lyra and her daemon moved through the darkening Hall, taking care to keep to one side, out of sight of the kitchen.' <i>Northern Lights</i> – Philip Pullman
The quotation hook – this can connect you with something you already know and it can make the writer seem more credible.	'This tale is true and mine. It tells How the sea took me, swept me back And forth ...' from <i>The Seafarer</i> , in <i>The Wanderer</i> – Sharon Creech
The startling hook – this makes you think twice, but isn't as shocking as the outrageous hook.	'I disappeared on the night before my twelfth birthday.' <i>Kensuke's Kingdom</i> – Michael Morpurgo
The direct address hook – you are spoken to directly and feel involved from the start.	'I have a stone that looks like a snake: all curled up. It's my most precious thing. I've had it since I was born, you see. Do you ever think about being born?' <i>The Snake-stone</i> – Berlie Doherty
The subtle hook – a bit like the startling hook, this appeals to your sense of curiosity. Who is she?	'She started with the universe.' <i>Counting Stars</i> – David Almond
The atmospheric hook – this is descriptive, and could evoke any variety of moods.	'A cold, wet day in December. The worst kind of day for the backlands. The clouds were so low they seemed to trail their mists in the treetops and already, at half past three it was dark within the forest.' <i>The Giant Under the Snow</i> – John Gordon
The visual hook – appeals to our sense of sight.	'Our classroom looked smashing. Lots of silver tinsel and crepe paper and lanterns.' <i>A Northern Childhood</i> – George Layton
The funny hook – this is a tricky hook and only works if it appeals to your sense of humour.	'When Bill Simpson woke up on Monday morning, he found he was agirl. He was standing, staring at himself in the mirror, quite baffled, when his mother swept in. 'Why don't you wear this pretty pink dress?' she said.' <i>Bill's New Frock</i> – Anne Fine
The question hook – you want to read on to find the answer.	'How does one describe Artemis Fowl?' <i>Artemis Fowl</i> – Eoin Colfer
The direct speech hook – this implies lots of action and a fast pace.	'I don't care if your friend Darren has a python, a cockatoo and a marmoset monkey,' said mum, 'the answer's still no.' <i>Jake's Magic</i> – Alan Durant

Focus 3: Meeting the characters: what are these people like?

Y7 R8 Infer and deduce meaning using evidence in the text

Reading strategies targeted

- Inference and deduction
- Visualisation
- Empathise
- Summary

1. Text-mark on OHT extract A (5 mins).

- Identify the features of explicit and implicit description of character. As you annotate ask and answer questions like:
 - *What does this word imply?*
 - *What does this phrase make me think?*
 - *What makes me think that (name) thinks or feels this way?*
 - *How has the writer told me this?*
- Take the opportunity to model the kinds of language used when writing about inference:
 - *The writer is implying that ... ;*
 - *By using the word ... the writer suggests that ...*
 - *Although (character) says ... his actions contradict this and we can deduce that ...*
 - *The closing line implies that he might be considering ...*

2. Give pairs extract B to text-mark in a similar way. (5 mins)

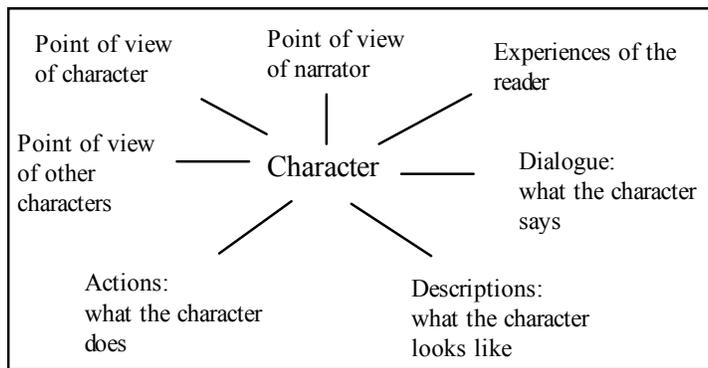
3. The characters in extracts A and B are married. They are together in the same place, thinking these thoughts.

In pairs decide upon a setting where this action might be taking place. One partner should sketch quickly how they visualise it. *Which clues in the text helped you to do this?* The other should highlight two key phrases in each extract that helped you to empathise with these characters. *How did the writer help you to step into the shoes of these characters? What does the future hold for this couple?* (5 mins)

Note: Remind pupils that, while inference and deduction is a reading strategy that they use automatically, and continuously, when reading fiction, they need to sometimes make themselves explicitly aware of the writer's craft so they can talk and write about how an author uses inference to inform the reader.

4. Apply this approach to key passages from the novel. You will need to select and copy relevant passages

- model as above
- pairs annotate a given passage (opportunity to differentiate her)
- collect and keep for future reference the ways in which characters are represented in the novel. A later activity might focus on how a particular character or characters have changed or developed as a result of what they've experienced.



The chart shows ways in which a writer shapes the reader's perception of a character. Perceptions are also shaped by our experiences both of life and other books we have read.

Note: opportunity here for guided work supporting groups of pupils as they focus on characters from the novel. The following character questions are useful for whole class, guided and independent work.

Summarising: capturing characters

Being able to summarise is a key skill in developing understanding of text: grasping ideas, deciding what is most significant in a passage.

An effective approach to summary also involves vocabulary development.

Show pupils how they can capture a character in labels, short and long (noun phrases and extended noun phrase). These labels can give a variety of information. Demonstrate how this works by using yourself as an example and/or a character from a well-known text:

- Name the character: The wolf (from Little Red Riding Hood)
- Add an adjective about appearance: The grey wolf
- Add another adjective about appearance: The slim, grey wolf. Offer an alternative to slim e.g. scrawny. Discuss overtones, author's viewpoint.
- Add a phrase after the noun - appearance: The scrawny, grey wolf with fearsome teeth
- Change the information you've given about the wolf to focus on character rather than appearance: The malicious wolf with evil intentions.

Pupils can try this about themselves before having a go at 'capturing a character'. The character word hoard may be a useful prompt.

CHARACTER QUESTIONS

Does the author tell us:

- **how they appear to others?**
 - What kinds of words are used to describe their features, build, clothing.
 - What does the writer want to suggest to the reader about the character's behaviour, attitude, or interests?
- **what they do?**
 - What can the reader infer about the characters from their actions and behaviour?
- **what they say?**
 - Does the writer use direct speech?
 - What does this tell us about what the character thinks, feels or is likely to do?
- **how they say it?**
 - How does the writer make the character speak?
 - Are they always talking about the same thing?
 - Do they have a particular way of talking, e.g. dialect, tone?
 - What is the writer saying about their background, feelings or interests?
- **what other characters say/think about them?**
 - How are we made to see them through other people's eyes?
 - Do other characters like or dislike them, admire/despise them, trust/distrust them?
 - Do we believe what others say about them?

from NATE Group and Guided Reading

Extract A

John Jennings was angry. He was angry for a number of reasons and he knew who to blame. It wasn't so difficult to read a map was it? Any idiot could follow the simple numbered instructions he'd written out for her, so carefully, before they set off. He'd even highlighted, in yellow, the route they were supposed to take on the pages of the A-Z. So what was her problem?

Not exactly the first time this had happened. Oh no, not by a long way. He suspected she did it on purpose. She wanted him to feel this way. She wanted him to boil and rage inside. It made her happy. He knew her ways. He knew what she was up to. It was all so familiar.

Extract B

Her mother had been right all along. Whatever had she seen in him? Forty years of marriage and it had come to this. What a waste of a life. Why had she done it? She ought to have known better. Of all the men in the world, why did she have to choose him? What was she supposed to do now? What choices did she have?

Why did he always act this way? What was his problem?

Not exactly the first time this had happened. Oh no, not by a long way. She suspected he did it on purpose. He wanted her to feel this way. He wanted her to boil and rage inside. It made him happy. She knew his ways. She knew what he was up to. It was all so familiar.

Character Word Hoard

Appearance

young, immature	old, mature
fat, plump, heavily-built	thin, lean, slim, skinny
weak, frail, delicate	strong, fit, healthy
clumsy, awkward	elegant, graceful, co-ordinated
attractive, pretty, handsome, beautiful	unattractive, plain, ugly
neat, tidy, carefully groomed	scruffy, casual
shabby, impoverished	smart, affluent
fashionable, trendy	old-fashioned, fuddy-duddy

Behaviour

hard-working, respectable	lazy, self-indulgent, extravagant
assertive, rebellious, anarchic, discontented	submissive, obedient, servile, complacent
proud, arrogant, snobbish, boastful	humble, self-effacing, modest, mousy
sensitive, sympathetic, concerned, wet	self-centred, domineering, strong,
slapdash, irresponsible, nonchalant	patient, painstaking, conscientious, fussy
cautious, level-headed, sensible, timid	courageous, adventurous, reckless, madcap
serious-minded, responsible, moral	shallow, frivolous, fun-loving, empty-headed
passive, docile, half-hearted	ambitious, determined, stubborn
humane, considerate, well-meaning	cruel, malicious, vindictive, ruthless
warm-hearted, emotional, passionate,	impassive, callous, cold-hearted, brutal
tolerant, fair-minded, generous, soft-hearted	selfish, intolerant, spiteful, narrow-minded
loyal, dependable, faithful	untrustworthy, disloyal
sly, hypocritical, deceitful, two-faced	sincere, open, trustworthy, straight
sensitive, discreet	tactless, thick-skinned
excitable	calm, cool, impassive

from DCS Fiction Project

STAGE 2: STRUCTURE; PATTERNS & THEMES

Focus 1: structure

Y7 R15 Trace the ways in which a writer structures a text to prepare the reader for the ending, and comment on the effectiveness of the ending

Reading strategies targeted

Seeing patterns

Reread, re-interpret

1. Choose a novel or short story (e.g. fairy tale if there is no alternative) that the whole class knows well and model how making a diagram or chart, e.g. a family tree or a map, can be a useful strategy for making sense of your reading by showing:

- links between characters;
- conflicting and contrasting themes;
- high and low points in terms of tension;
- the journey taken by a character, both factual and metaphorical.

Examples you might choose to demonstrate:

Temperature chart – a line graph tracking the build-up of tension, identifying climax(es) and falling action through chapters/scenes/sections of the text.

Follow this up by modelling reflective questions:

- What does this tell you about the way the writer has constructed the text?
- How does the structure compare with other texts you have read? How does it compare with your group reading book?

Spidergram – place character's name in the middle and place the names of the characters he/she connects with around it, drawing lines to link one with another.

Reflective questions:

What insights does this give you about

- a) particular characters?
- b) the way the author has connected characters?

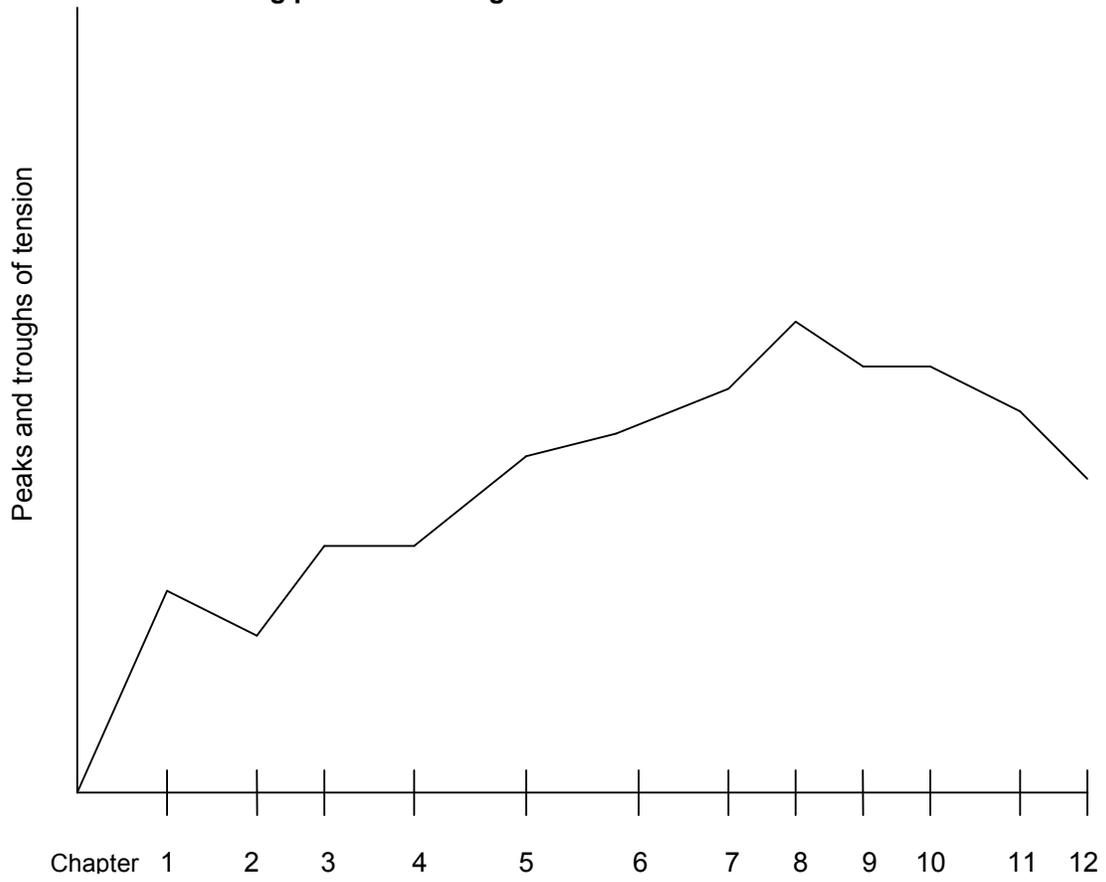
Concept map – place the character's name in the middle and place aspects of the character around it. There is room to expand on these aspects.

Charts – create a two-column chart on characters. On one side discuss and list those characters who have changed and developed as the text progressed and on the other side characters who stayed the same.

What conclusions can you draw from this?

2. Analyse story grammar

Chart showing peaks and troughs of tension



Plot and structure

Beginnings:

- **is a setting/time period established?**
What kinds of words are used for this?
- **is a character (or characters) introduced?**
See *Characters* card for prompts
- **is a theme or story-line suggested?**
What effect does this have on the reader?
- **is there a narrator?**
First or third person?
What is their tone of voice like? e.g. urgent, anxious, relaxed, excited?
- **is dialogue used?**
What effect does it have on the reader? e.g. entertaining, tense, fast-moving, thoughtful?
- **is there a prevailing tense (past or present)?**
What effect does this have?

Middles:

- **is a problem introduced?**
How?
- **are all the characters behaving in the same way?**
Which ones have changed?
- **has the setting changed?**
How does it fit in with the plot? Give added interest?
- **are there clear links with earlier parts of the story/play?**
What are they? e.g. words or actions.
- **does the writer suggest what is to come?**
How?

Endings:

- **does the story/play come to a definite end?**
Does the writer leave the reader to guess what happens?
- **does the book end as you expected?**
or is it a surprise or even shock ending?
- **does the end echo the opening?**
Do we return to the same theme, setting, characters, for example?
- **is there a moral/message?**
Have the characters learned a lesson? Does the author want to tell the reader something?

from NATE Group and Guided Reading

Focus 2: Identifying patterns and themes

Objective

Y7 R7 Identify the main points, processes or ideas in a text and how they are sequenced and developed by the writer

Reading strategies targeted

Summarise
See patterns

Activities/ support material

Take a book that the class knows well, e.g. a class novel read together. If no text fits the bill, take a film everyone has seen as your example.

1. Identify the main themes (the key ideas that are threaded through the plot). Use abstract nouns, e.g. community, family, loyalty, love, betrayal, etc.
2. Have a prepared list of the key events in the book/filmed sequences. Place these on a tracking chart/time line on the whiteboard or OHT.
3. Show how each event/filmed sequence in some way develops, or relates to, one of the themes you have identified.

Themes

Writers often explore particular themes or issues in their writing. There are obvious links and overlaps between the themes listed here. Use the list to help you decide which themes or issues are explored in your chosen texts and what message the writer is communicating.

Friendship	making friends; losing friends; being loyal; comradeship; confiding in someone; being inseparable; quarrelling; betrayal; rivalry;
Love	falling in love; being in love; falling out of love; risking all for love; giving up something important for love.
Growing Up	moving from being a child to being an adult; discovery; learning to understand yourself; becoming independent; challenging adult authority; taking on responsibilities; understanding adult responsibilities
Family relationships	love and respect; conflict; family breakdown; rivalry between brothers or sisters; tension between children and parents; parenthood (pleasure and pain); reaching an understanding; over-protectiveness; personal space; dependence
Relationships between men and women	making and breaking relationships; tension between couples; being possessive (jealousy); equal/unequal relationships; trust/mistrust; being faithful/unfaithful; stereotypical roles
Trust	certainty; being able to rely on others; feeling secure
Jealousy	mistrust; being suspicious; being envious;
Rivalry	being competitive; being involved in a power struggle; conflict (see friendship and family relationships)
Community	happy/unhappy; peaceful/troubled; supportive/restrictive
Right and wrong	breaking the law; being in the wrong; fighting for what is right
Justice/ Injustice	fairness; fighting for what is right; (injustice, unfairness, inequality)
Conflict	personal and private; social and public; political; challenging adults or authority
Crime and punishment	breaking the law; organised crime; petty crime; being a victim of crime
Courage	physical courage; moral courage; standing up for what you believe in (physically or morally)
Hope	having faith in the future; being optimistic; having one's hopes dashed; false hope
Good and evil	battle of good against evil; the nature of good and evil

Suffering	what it's like to suffer; physical suffering (through illness); mental suffering; suffering misfortune, poverty etc
Death	dying and death
Loss	losing someone you love or care about; losing your home; losing your job; losing money; losing your innocence
Bullying	what it's like being bullied or being a bully; intimidating others (school, home, work)
War	being in a war; fighting for your country; patriotism; fighting for what you believe in; the misery of war; effects on soldiers and on civilians; separation; loss; suffering
Change	living in a time of change; experiencing a great change in your life e.g. fortune to misfortune
Freedom	fighting for freedom; escaping restrictions whether political, social or personal
Ambition	striving to achieve something important; being power hungry; making others suffer through personal ambition
Prejudice	suffering from prejudice; showing prejudice
Being an outsider	being different; being an outcast; suffering prejudice; being excluded from society;
Race	racial identity; racial pride; racial harmony; racial oppression; racial segregation; inequality;
Wealth	what it's like to be rich; possessions; property; riches; capital (see Power)
Corruption	dishonesty; bribery; being unscrupulous
Power	control; dominance; abuse of power
Poverty	hardship; living on welfare; poor housing; homelessness; not enough to eat; ill-health; unemployment
Belief	living your life according to a set of beliefs (moral/religious certainty); losing faith in what you believe in;
The Past	living at a different time; the effect of past events on the present;
The Future	images of the future; fear of the future; predictions

STAGE 3: AUTHORIAL VOICE; ENDINGS

Focus 1: authorial voice

Y7 R16 Distinguish between the attitudes and the assumptions of characters and those of the author

Reading strategies targeted

Identify author's voice
Inference and deduction

Voices in the text

Collect four opening paragraphs or extracts from the group reading texts on OHT. A useful one here would be *Stone Cold* with its triple narration, i.e. Link, the murderer and the author.

1. Talk through one of these on OHT, showing what we mean by 'voice' in a text. (See teacher support sheet.) Model discussion and sentence starters, such as:
We can see by the way (name) is described, that we are meant to see him as
...
The author has given (name) the role of the outsider ...
The main character narrates the story, and it is through her eyes that we see
...
2. Look at two more openings together and ask pupils what voices they hear in these texts.
3. Discuss how many different voices might be heard in a text (i.e. author, narrator, characters).
4. Ask pupils to define the difference between the narrator and the author. (See teacher support sheet.)
5. In pairs ask pupils to brainstorm the different ways in which the author's voice can be heard in a text (e.g. through character, tone, narrative style, direct address, irony).
6. Give pairs the fourth extract and ask them to explore the signs of an authorial voice.

Author's viewpoint

Does the writer:

- **openly state a point of view** or are we left to deduce it?
- **deliberately avoid stating a point of view?**
And encourage us to form our own view about characters and events?
- **tell the story from a narrator's point of view?**
Can we trust the narrator?
- **give the reader several different points of view?**
Have more than one narrator (multiple narrators).

from NATE Group and Guided Reading

An introduction to narrative/authorial voice

notes for teachers - from NATE Group and Guided Reading

Point of view, first person, third person: whichever you use, a story can't be written without using point of view. The better we know the ways in which it can be used, the better use we can make of it in our own writing.

Narrative voice

The two main points of view are:

- third person narration (identified by pronouns such as *he, she, they*) – the narrator stands outside the story itself;
- first person narration (identified by the pronoun *I*) – the narrator participates in the story.

This is where things become complicated, because the first and third person can be used in a variety of ways!

Third person

The third person narrator, because they are outside the story, can be 'omniscient' (all-seeing and all-hearing). This means that they can:

- intrude – pass comment, evaluate, judge;
- be neutral – describe without commenting, or evaluating or judging.

The story is told as if it is coming directly from the minds of the character(s), but the narrative voice has access to some of these minds and can therefore manipulate the reader to respond in a certain way.

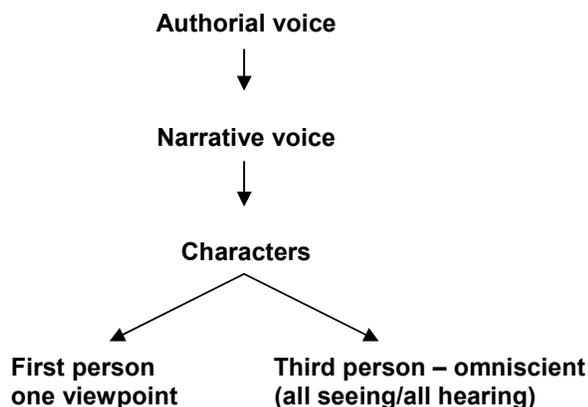
First person

The first person narrator is usually a character within the story and is therefore limited in their understanding of the story – they will only see things from their point of view. They can be:

- an observer who happens to see (witness) the events in the story or plays a minor role in the action;
- the main character.

Authorial voice

The characters are not the only ones that have a voice in the story. The impression that the reader has of the author, the 'teller' of the tale, also influences their experience of the story. For this reason, a distinction is sometimes made between the narrative voice and the authorial voice. The authorial voice is a controlling presence regarded by the reader to be a 'guiding personality' behind the story and therefore behind the characters. It can be seen in the author's method of expression and use of language (e.g. direct address, use of brackets).



Focus 2: endings

Y7 R15 Trace the ways in which a writer structures a text to prepare the reader for the ending, and comment on the effectiveness of the ending

Reading strategies targeted

Prediction

Rereading

Asking questions

1. Teacher: very briefly take the ending of a story familiar to everyone and put the last paragraph on OHT. Model asking questions of the ending to establish expectations of the genre and the aspects which have been brought to the point of closure. For example:

'The big bad frog couldn't believe his eyes. The princess was leaning down towards him. "Mmmmm". Any minute now – and pow! Satin suits, white horses, a mighty castle – all would be his once more.'

- i. What is the princess about to do?
 - ii. What will happen to the frog?
 - iii. How will the story end?
 - iv. How do we know?
 - v. What type of story is this?
 - vi. Is the outcome certain?
2. Give pupils the endings to two novels or short stories. Ask them to read these in pairs and to briefly jot down for each their answers to:
 - i. what kind of story is this? What is your evidence?
 - ii. what was the main 'problem' in the story? What hints at this?
 - iii. what do you think has happened? How do you know?
 - iv. how might the story have opened (given that endings often go back to the beginning in some way or another)?
 - v. ask pairs to swap their responses with another pair and discuss the differences and similarities between their suppositions.
 - vi. put the endings up on OHT and briefly run through the full story-lines. Ask pupils to consider how close they were to the real story-line and what reading strategies and evidence they had used to ascertain this.

Homework suggestion

Instead of giving pupils the beginnings of stories to continue, give pairs one of the following endings to mystery stories. Ask them to discuss the clues they are given in the ending on what the story may have been about. How might the story have begun? Ask pupils to write a brief synopsis and draft the first two paragraphs of the story.

'We discovered he was all alone in the world. A dusty pile of newspapers, a drawer full of broken treasures, all that was left of a life of action. Night falls now and the whispering starts.'

'Believe it or not, I looked out into the garden. Not a soul was in sight, but behind the withered tree, near the old pond, I thought I saw a flicker of blue. Sometimes the light plays strange tricks.'

'And I know that it's still not over. One day, a letter will come with a strange postmark, the writing will be spidery and familiar. I shall have to move on.'

'As the light fades, I write these last few words. I do not know if anyone will find the secret of the fallen stones. My tale is a strange one, perhaps better left secret and forgotten.'

STAGE 4: DEVELOPING CRITICAL EVALUATION

Pupils should now be experts on various aspects of the novel and be in a position to develop critical evaluations.

Depending on the novel you are working with, you will need to decide which aspect and which sections of the text you will focus to help the pupils become critics of the text, developing a critical, informed evaluation through a number of active approaches.

1. Analytical reading – annotation

- Show pupils how to analyse the structure of the chosen chapter/section by dividing it up i.e. transforming it into a diagram e.g. flow chart (for sequence of events - easiest) tension graph (with events plus analysis of characters'/readers' response e.g. stress, excitement levels); character chart plus thought bubbles about feelings at different points in the extract.
- Pairs analyse structure of their allocated part of the extract/whole extract in the way modelled above.
- Model on OHT how to analyse the ways the writer creates the world of the text (based on one group's graph): reader's response; response shaped by nature of the events and sentence type, sentence length, vocabulary (e.g. emotive, simple,...), point of view
- Pairs annotate their structure charts/graphs with evidence from the text identifying their response and how their response has been shaped.

These charts provide the content for the discussion and writing which follows.

2. Speaking and listening: using notes to create analytical sentences; developing critical stance through role play

Possible questions for critical evaluation

- why has the writer included this episode;?
- what is the effect of having this incident/chapter in the book?
- what does this episode lead the reader to expect will happen next, later on?

Analytical sentences

- Using pupils' annotated charts/diagrams, show how you can express their analysis in sentences: model some critical sentences using some of the useful words and phrases from the being a critic sheet.
- Get pairs to shape some analytical sentences – orally at this stage.

Role playing interviews/discussion (various combinations) – pupils as experts

Set up the following role play – you will probably need to model this to enable pupils to understand the purpose and scope of the activity.

Depending on abilities, experience in the class, you may need to do some work on questioning before pupils run the role plays:

- writer: explaining and justifying inclusion of incidents, points of view, representation of characters

- publisher: asking what, how, why questions – (e.g. publisher wants a particular chapter/incident to be cut from the book e.g. it's too long, unsuitable, wants something different)
- reader/observer/interviewer:

[Alternative roles: actor and film director adaptation of book for cinema/television and writer]

Opportunity to assess Speaking and listening objective 6 recall main points

3. Analytical writing

The chart provides a structure for the essay or part of an essay about the section annotated. This is not an essay about the whole novel.

You will need to teach how to structure each paragraph: point, evidence, explanation.

Possible structure for this: teacher models para 1 with class contribution; class write next para collectively; pairs/individuals write a para independently.

Possible structure:

- What is the writer doing/ making me feel at this point?
- How is s/he doing this? What words or phrases make me feel this?
- What is the writer's purpose? Why has s/he included this episode in the novel?

Opportunity to assess Reading objective 8

Hot seating the author

Hot –seating is an activity where one member of the group takes on the role of a character and the other members of the group plan and ask questions while the pupil answers in role.

Language prompts for questions to the author:

- ✓ Try using speculative language in your questions:

Do you think that...?

Could it have been the case that...?

Could it possibly be that...?

- ✓ Don't ask questions which can be answered with just 'yes' or 'no'. Try using words such as "why" or "how" to open up your questions
- ✓ If you don't understand an answer, ask the author to say more about this element; to develop it or to clarify their answer

Language prompts for the author:

- ✓ Try using speculative language in your answers

Perhaps...

It's possible that...

I might have...

Maybe...

- ✓ Don't answer questions with just 'yes' or 'no', develop your answer by explaining why you wrote in that way
- ✓ If you don't know an answer – try to explain why this might be the case – maybe you wanted to keep your reader guessing, for example.

Help for oral critical evaluation – prompt card

When you give your opinion about an author's writing, make sure it's clear and detailed so that other people can understand and respond to your points. Do this by using the P-E-E- structure. **P**oint – **E**vidence – **E**xplanation

So...

- Make a point – give some evidence to back it up and then explain what you mean. e.g. **P**: “As a reader we're not sure how we feel about Tulip.”
- **E**: “She does lots of evil things (her cruelty to animals, to people, the stabbing and the arson). But when Nathalie says that ‘Tulip's got nothing now’ and she doesn't regret the times they had together, as a reader we change our minds about her.”
- **E**: “So Anne Fine tries to make us understand why she acted the way she did.”

Lost for words? Try using some of the suggestions below:

Make a point:

I feel that...

I think...

This section/line/word...

Add some evidence:

Words that show this are...

Words like ...

Evidence for this is...

Explain what you mean:

This shows that...

I think this means...

...which suggests that...

Post-script:

This unit does not include a focus on setting. If you need to focus on setting and atmosphere, depending on the novel chosen for study, the questions below provide a useful starting points.

Setting and atmosphere

Does the writer:

- **establish the sense of a place, weather, time?**
- **create a particular atmosphere?**
e.g. tense? mysterious?
- **give details of the setting?**
How does this link with the atmosphere created?
- **choose specific vocabulary to create mood?**
Can you find examples of nouns, adjectives, verbs which do this?
- **use images?**
To create effects? Are these linked to a subject or theme?
- **link setting/mood to the action or characters' feelings?**
e.g. is a sad scene set in a rainy, windy, open space?

from NATE Group and Guided Reading