

# Lesson 7: Making Magic

Teacher's Prompt Page				
<p><b>Objectives for the unit:</b>  <i>Word 14</i> – define and deploy words with precision, including their exact implication in context  <i>S &amp; L 17</i> – extend their spoken repertoire by experimenting with language in different roles and dramatic contexts  <i>Reading 8</i> – infer and deduce meanings using evidence in the text, identifying where and how meanings are conveyed  <i>Reading 15</i> – trace the way a writer structures a text to prepare the reader for the ending, and comment on the effectiveness of the ending</p>		<p><b>Objectives for the unit (cont):</b>  <i>Writing 5</i> – structure a story  <i>Writing 7</i> – use a range of narrative devices  <i>Writing 9</i> – make links between their reading of fiction, plays and poetry and the choices they make as writers</p> <p><b>Learning objectives for the lesson:</b></p> <ul style="list-style-type: none"> <li>To explore some features of written narratives and then apply those skills in context and reflect on the effectiveness of their use.</li> </ul>		
	Introductory activity/integrated starter/objectives explained	Development (incl. Guided seminars)	Plenary	Homework (if applicable)
Lesson outline	<p>Starter activity to explore the methods for 'hooking' readers into a narrative. Pupils discuss their emerging ideas and what they intend to achieve during the lesson.</p> <p>Guided/group work continuing work on narratives or scrapbook.</p> <p>Plenary to discuss work-in-progress.</p>	<p>Groups work on their narratives and scrapbooks.</p> <p>Guided seminar with upper group – developing parallel storylines.</p>	<p>Pupils discuss work-in-progress and skills mastered.</p>	<p>Read Ch.28–31.</p>
Resource pages	<p>RS 19 (p.31)</p>	<p>RS 20 (p.32)            RS 21 (p.33)            RS 22 (p.34) to use with upper group</p>		
Teaching and learning advice	<p>The class are about to begin their narratives and the initial RS 19 (p.31) provides a whole class exercise, providing some thought-provoking activities on 'first lines'. Once pupils have worked in pairs on this exercise, they need to move into their guided groups.</p> <p>Pupils not involved in the Guided session will be able to pursue their scrapbook development and build on the ideas they are generating for their own narratives from Lesson 6.</p> <p>The plenary will be an opportunity to share work-in-progress and insights into character development, journeys and settings.</p>	<p>The notion of parallel plot lines is a relatively traditional technique. However, to plan this so that it has some symmetry and impact on the reader, requires a degree of ingenuity and forward thinking. The guided lesson therefore concentrates on this technique.</p>	<p>Work-in-progress requires a degree of openness and trust within the group. Tentative ideas can then be explored without the risk of being condemned.</p>	<p>Pupils will need to complete the reading of Ch. 28–31.</p>
<p><b>Chapters 28–31 summaries:</b>  <b>Ch.28:</b> Coot and Leakey have a plan which involves boarding up the garage in preparation for demolition. Michael quotes Blake and feels embarrassed. He's also missing Mina, who is taught from home. <b>Ch.29:</b> However, when they meet they argue about her method of home schooling. <b>Ch.30:</b> At night, Michael wakes thinking of Skellig and his argument with Mina. He gets dressed and meets Mina by the 'danger' door of her boarded house, which they unlock and quietly enter. <b>Ch.31:</b> Skellig is being fed by the owls. They are lifted and 'dance' in the air. Michael's dad sees them returning, hand in hand.</p>				

## Story Openings: Hooking the Reader

The first few lines in a novel or short story are crucial. As a writer you either 'hook' the reader or you lose them.

There are a number of ways to hook the reader: suspense, mystery, a sense of the bizarre, or something intriguing.

Look at the following examples and, working in pairs, decide how they operate as 'hooks' and what effect they have on the reader. The first one has been done for you.

Story opening	Effect on the reader	Source
I found him in the garage on a Sunday afternoon.	Knowing nothing whatsoever of the characters, the reader is left with a sense of intrigue. Who is this person? What are they doing in the garage? Why is he 'found'?	<i>Skellig</i> by David Almond
It was 7 minutes after midnight. The dog was lying on the grass in the middle of the lawn in front of Mrs Shears' house.		<i>The Curious Incident of the Dog in the Night-time</i> by Mark Haddon
When he was nearly thirteen, my brother Jem got his arm badly broken at the elbow.		<i>To Kill a Mockingbird</i> by Harper Lee
If you really want to hear about it, the first thing you'll probably want to know is where I was born, and what my lousy childhood was like . . .		<i>The Catcher in the Rye</i> by J.D. Salinger
It's hot as hell in Martirio, but the papers on the porch are icy with the news.		<i>Vernon God Little</i> by D.B.C. Pierre
Stately, plump Buck Mulligan came from the stairhead, bearing a bowl of lather on which a mirror and a razor lay crossed.		<i>Ulysses</i> by James Joyce

# Independent Group Task

## Emergent writers

To operate independently in the next 20 minutes you will:

- Remind yourselves of your agreed rules for developing your scrapbooks and narratives
- Remember that each person has the responsibility to:
  - Plan their work
  - Support a writing partner through quiet discussion and suggestions
  - Ensure that a positive working atmosphere is maintained
  - Complete sufficient work to contribute to the plenary
- As you work, remember to read actively Chapters 28–31
- Decide on the key points for the plenary and your spokesperson

## Developing writers

To operate independently in the next 20 minutes you will:

- Remind yourselves of your agreed rules for developing your scrapbooks and narratives
- Remember that each person has the responsibility to:
  - Plan their work
  - Support a writing partner through quiet discussion and suggestions
  - Ensure that a positive working atmosphere is maintained
  - Complete sufficient work to contribute to the plenary
- As you work, remember to read actively Chapters 28–31
- Decide on the key points for the plenary and your spokesperson

## Extended writers

To operate independently in the next 20 minutes you will:

- Remind yourselves of your agreed rules for developing your scrapbooks and narratives
- Remember that each person has the responsibility to:
  - Plan their work
  - Support a writing partner through quiet discussion and suggestions
  - Ensure that a positive working atmosphere is maintained
  - Complete sufficient work to contribute to the plenary
- As you work, remember to read actively Chapters 28–31
- Decide on the key points for the plenary and your spokesperson

# Guided Seminar: Upper

<b>Objectives:</b>		<b>Rationale:</b>
<ul style="list-style-type: none"> <li>To develop a style of writing which is modelled on the plot lines in <i>Skellig</i>.</li> </ul>		<ul style="list-style-type: none"> <li>To generate ideas for parallel narratives which will provide stimulus for original pieces.</li> </ul>
<b>Teaching sequence</b>	<b>Pupil activities</b>	<b>Further suggestions</b>
<b>1</b> Reiterate learning outcomes – to be able to apply the planning techniques to generate an original ‘parallel narrative’ sequence.	Active listening.	
<b>2</b> Introduce text type – parallel narratives and the potential for developing symbiotic meaning.	Pupils repeat their own understanding of the technique.	
<b>3</b> Strategy check – a review of the skills necessary to apply this technique.	Pupils articulate the skills needed and discuss/reflect on the extent to which they personally have acquired the skills.	
<b>4</b> Teacher models an example.	Pupils actively listen.	
<b>5</b> Teacher invites the group to share a similar response.	Pupils provide ideas for discussion with group – exploratory talk.	
<b>6</b> Pupils work in pairs.	Pupils work together to generate one example which fits the model.	
<b>7</b> Group sharing.	Group share examples and refine understanding.	Pupils explore a range of literature texts which employ this technique, e.g. Alan Garner’s <i>Red Shift</i> .
<b>8</b> Evaluation/embedding.	Teacher/pupils refine their understanding of the principles/skills.	
<b>9</b> Setting targets.	Teacher and pupils set targets for generating and completing the writing project.	
<b>10</b> Plenary preparation	Group decide on key messages for feedback to class.	

## Parallel Narratives

J.R.R. Tolkien's *Lord of the Rings* trilogy uses a parallel narrative technique. Read the brief summary below and complete the central column on connecting points. The first four have been done for you.

Narrative A	Connecting points between the parallel narratives	Narrative B
<p>Sauron, the Dark Lord, loses his ring of power in the great wars. →</p>	<p>At this point, the two narratives do not interconnect, although the hobbits live in the same geographical area. ←</p>	<p>The hobbits continue to survive as a reclusive little community unnoticed by the armies in Mordor.</p>
<p>The Dark Lord begins to rebuild his power base and constantly scours the country in search of his ring. →</p>	<p>Occasionally, Gollum uses the ring to 'disappear'. At this point the Eye of Sauron attempts to seek him out. ←</p>	<p>The ring is found by Smeagol, a hobbit. But it slowly corrupts him until, as Gollum, he is almost unrecognisable.</p>
<p>Sauron's power grows as he gathers the nine rings of the Nazgul to his side. →</p>	<p>Bilbo's winning of the ring – is this his cleverness or the ring itself manipulating proceedings? ←</p>	<p>Bilbo tricks Gollum and wins the ring.</p>
<p>His power almost restored, Sauron sends the Nazgul (the nine riders) in search of the ring of power. →</p>	<p>The parallel narratives begin to move closer together as Frodo's quest collides with the Nazgul's search. ←</p>	<p>Bilbo has his adventures and passes the ring onto Frodo, who realises he must destroy it to retain his sanity.</p>
<p>Sauron has his own parallel narrative developing: the search for the ring and the wars with Gondor. →</p>		<p>Frodo slowly makes his way to the Cracks of Doom. ←</p>
<p>Sauron finally realises that the ring is within the walls of Mordor. He must turn his attention from the wars immediately and deal with it. →</p>		<p>Gollum and Frodo struggle for the ring above the Cracks of Doom. ←</p>
<p>Sauron falls. →</p>		<p>Gollum and the ring plunge into the Cracks of Doom. ←</p>

# Examples of 'Parallel Narratives' from Everyday Experience

Many of us have to lead 'double' lives; we take on different roles. Celebrities have mums and dads and uncles; soldiers leave behind children and partners; even your teachers have another, separate and private life. Sometimes these two lives are kept separate and sometimes they collide and cause tensions and problems. Here's a starter for you:

## The school pupil

Narrative A	Comment	Narrative B
<p><b>1</b> Life at school was pretty boring for Sammy. But boring was OK. She quite enjoyed the rhythm of the school day; bells and movement and lessons and friends. Nothing much happened but she was always a little bit wistful at the end of the day because it meant 'the trip home'.</p>	<p>Sammy seems pretty ordinary really. Nothing special; nothing noticeable. Except, unlike almost every other school pupil I know, the end of the day isn't a blessed relief. She seems to want to stay back. Why? The reader asks questions about the character which makes us think about the other narrative in her life . . . home.</p>	<p>The key slid into the lock and it turned. The door opened and creaked slightly allowing a faintly stale and smoky smell out. It was quiet . . . but that meant nothing. Quiet might become screams at any moment. No warning; no preparation; just blood-curdling screams.</p>
<p><b>2</b> Your turn! Try inventing a character here who is apparently fairly ordinary, predictable, run-of-the-mill:</p>	<p>Note down your own comments here about what effect you're trying to create:</p>	<p>What is the other side to this character? The parallel narrative?</p>

# Lesson 8: Angels

## Teacher's Prompt Page

### Objectives for the unit:

*Word 14* – define and deploy words with precision, including their exact implication in context

*S & L 17* – extend their spoken repertoire by experimenting with language in different roles and dramatic contexts

*Reading 8* – infer and deduce meanings using evidence in the text, identifying where and how meanings are conveyed

*Reading 15* – trace the way a writer structures a text to prepare the reader for the ending, and comment on the effectiveness of the ending

### Objectives for the unit (cont):

*Writing 5* – structure a story

*Writing 7* – use a range of narrative devices

*Writing 9* – make links between their reading of fiction, plays and poetry and the choices they make as writers

### Learning objectives for the lesson:

- To read, discuss and think about the links between the symbol of angels and their use in literature.
- To apply these insights to their own writing.

	Introductory activity/integrated starter/objectives explained	Development (incl. Guided seminars)	Plenary	Homework (if applicable)
<b>Lesson outline</b>	What exactly are angels? Pupils read some quotes and give their own views/anecdotes. Improvised drama exploring the relationship between Mina and Michael – inner feelings versus outer constraints.	Comparing some of the themes in the poetry of Blake with those within the novel.	Whole class discussion on links between Blake and pupils' own narratives.	Read Ch.32–36.
<b>Resource pages</b>	RS 24 (p.37)	RS 25 (p.38)		
<b>Teaching and learning advice</b>	The central thrust of this lesson is to explore the relationships between Mina and Michael and also the mythical relationship between angels and humanity. The lesson begins with an open discussion based on what pupils know/believe about angels and where they might derive those ideas from (religion, stories, artwork, church architecture, anecdote). The drama work exploring the relationship between Michael and Mina can be done through modelling followed by some paired, desk-based work.	The developmental work is based on the Blake poem 'The Angel', which is featured in the text. Pupils can read aloud, discuss, draw or even annotate – to promote responses which will echo with the themes in the novel.	Following the paired/group work, pupils should be prepared to discuss their responses with the whole group.	Complete reading Ch.32–36. Further develop their scrapbook/narrative pieces.

### Chapters 32–36 summaries:

**Ch.32:** Doctor Death is seeing Michael now, but there is a lack of understanding between them. **Ch.33:** Back in school, there is a lesson on the body followed by football. There is a message about the baby. **Ch.34:** In the kitchen with Mina and her mother. She is quoting from Blake. Mina tells Michael that Skellig wants him to keep going to see him. Somehow this will help the baby. **Ch.35:** They sit in the kitchen worrying while the baby has its operation. **Ch.36:** Dad returns from the hospital.

# Dramatic Exploration

Begin by modelling the improvisation in pairs. One of the pair is Michael; the other is Mina. Both are in her mother's kitchen.

Try this starting line:

Michael: Mina, I really think you should be going to school . . .

When this issue has been explored, try adding two more volunteers to 'thought-track' what the characters might actually be thinking. Think about the feelings under/behind the words. For example,

Mina: He doesn't really understand about the angels.

# 'The Angel'

In pairs, prepare an active reading of this William Blake poem.

## The Angel

I Dreamt a Dream! what can it mean?

And saw that I was a maiden Queen

Guarded by an angel mild:

Witless woe, was neer beguil'd!

And I wept both night and day

And he wiped my tears away

And I wept both day and night

And hid from him my hearts delight

So he took his wings and fled:

Then the morn blush'd rosy red:

I dried my tears and armd my fears,

With ten thousand shields and spears

Soon my angel came again:

I was armd, he came in vain:

For the time of youth was fled

And grey hairs were on my head

*William Blake*

## Questions

- 1 What do you notice in the poem?
- 2 What links can you see between the poem and *Skellig*?
- 3 Prepare your ideas to discuss with the group.

# Lesson 9: Endless Night

## Teacher's Prompt Page

### Objectives for the unit:

*Word 14* – define and deploy words with precision, including their exact implication in context  
*S & L 17* – extend their spoken repertoire by experimenting with language in different roles and dramatic contexts  
*Reading 8* – infer and deduce meanings using evidence in the text, identifying where and how meanings are conveyed  
*Reading 15* – trace the way a writer structures a text to prepare the reader for the ending, and comment on the effectiveness of the ending

### Objectives for the unit (cont):

*Writing 5* – structure a story  
*Writing 7* – use a range of narrative devices  
*Writing 9* – make links between their reading of fiction, plays and poetry and the choices they make as writers

### Learning objectives for the lesson:

- To develop pupils' own writing by drawing on their analysis of the features of the opening paragraph of Ch.37.

	Introductory activity/integrated starter/Objectives explained	Development (incl. Guided seminars)	Plenary	Homework (if applicable)
<b>Lesson outline</b>	Analysis of opening paragraph of Ch.37 – 'An endless night'. Teacher models the reading of the opening lines, pointing out some of the stylistic features which give the piece its power. Pupils then prepare a powerful reading themselves.	Group reading of Ch.37 using active reading techniques. Group work on scrapbook and narratives. Guided seminar with lower group on narratives.	Whole class discussion on work-in-progress on narrative structures.	Complete reading of Ch.37–41. Writing own narratives.
<b>Resource pages</b>	RS 26 (p.40)	RS 27 (p.41) RS 28 (p.42) RS 29 (p.43) to use with lower group		
<b>Teaching and learning advice</b>	The opening of the lesson – involving an analysis of the opening paragraph – can be approached in a couple of ways. It's possible to launch straight into the modelling exercise, but the class may prefer to do the choral reading first, to liven them up.	The group reading of the remainder of the chapter should focus pupils' understanding in time for the transfer of these insights into pupils' own writing.	Pupils should be approaching the end of their pieces, so discussion might be centred on appropriate endings.	

### Chapters 37–41 summaries:

**Ch.37:** Endless night. Michael struggles to sleep as he worries about the baby. **Ch.38:** Mina's mum talks to them both at breakfast. She explains about the cycles of spring and summer, the way the earth is reborn, the myth of Persephone. Michael and Mina go to Skellig but he's not there. **Ch.39:** Michael collapses and Mina helps him. 'Touch your heart,' she suggests. Blake used to faint sometimes – he thought it was fear or pain. Michael thinks the baby may be dead. **Ch.40:** The emphasis on life – Persephone in the Underworld – pomegranate seeds. 'It's over, son,' says Michael's dad (cliffhanger). **Ch.41:** The baby is alive: 'a heart of fire.'

## Modelled Reading

Short sentences echo the ticking of the clock. The silence of the night. A heartbeat.

Each sentence seems unconnected, as if they follow Michael's eyes around the room.

An endless night. In and out of dreams. In and out of sleep. Dad snoring and snuffling in the room next door. No moon in the sky. Endless darkness. The clock at my bedside was surely struck. All it showed were the dead hours. One o'clock. Two o'clock. Three o'clock. Endless minutes between them. No hooting of owls, no calling from Skellig or Mina. Like the whole world was stuck, all of time was stuck. Then I must have slept properly at last, and I woke to daylight with stinging eyes and sunken heart.

Some of the sentences don't contain a verb – there is no motion in the night. Things are standing still.

Prepare a reading of this opening paragraph that helps your audience appreciate the deathly quiet and tension. For effect, use sound effects, pauses, whispers and your own voices.

# Independent Group Task

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  - Ensure that a positive working atmosphere is maintained
  - Complete sufficient work to contribute to the plenary
- As you work, remember to read actively Chapters 37–41
- Decide on the key points for the plenary and your spokesperson

## Developing writers

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- Decide on the key points for the plenary and your spokesperson

## Extended writers

To operate independently in the next 20 minutes you will:

- Remind yourselves of your agreed rules for developing your scrapbooks and narratives
- Remember that each person has the responsibility to:
  - Plan their work
  - Support a writing partner through quiet discussion and suggestions
  - Ensure that a positive working atmosphere is maintained
  - Complete sufficient work to contribute to the plenary
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- Decide on the key points for the plenary and your spokesperson

## Guided Seminar: Lower

<b>Objectives:</b> <i>Writing 9</i> – make links between their reading of fiction, plays and poetry and the choices they make as writers.		<b>Rationale:</b> <ul style="list-style-type: none"> <li>To generate ideas for parallel narratives which will provide stimulus for original pieces.</li> </ul>
Teaching sequence	Pupil activities	Further suggestions
<b>1</b> Reiterate learning outcomes – to be able to apply the planning techniques to generate an original and credible narrative sequence.	Active listening.	
<b>2</b> Introduce text type – narratives and their structures.	Pupils repeat their own understanding of the technique.	
<b>3</b> Strategy check – a review of the skills necessary to apply this technique.	Pupils articulate the skills needed and discuss/reflect on the extent to which they personally have acquired the skills.	
<b>4</b> Teacher models an example.	Pupils actively listen.	
<b>5</b> Teacher invites the group to share a similar response.	Pupils provide ideas for discussion with group – exploratory talk.	
<b>6</b> Pupils work in pairs.	Pupils work together to generate one example which fits the model.	
<b>7</b> Group sharing.	Group share examples and refine understanding.	
<b>8</b> Evaluation/embedding	Teacher/pupils refine their understanding of the principles/skills.	
<b>9</b> Setting targets	Teacher and pupils set targets for generating and completing the writing project.	
<b>10</b> Plenary preparation	Group decide on key messages for feedback to class.	

# Activity Sheet for Guided Lesson

Each pair in the guided group should have a copy of this sheet.

## Sequence for re-drafting

Working in pairs, choose one sentence you feel needs some improvement and write it here:

Now pass this sheet to the next pair ...

### Re-draft 1

Next, improve the sentence and explain your reasons:

- 
- 
- 

Then write another sentence for improvement:

Now pass this sheet to the next pair ...

### Re-draft 2

As before, improve the sentence and give your reasons:

- 
- 
- 

### Round-table discussion

After the second re-draft, all pairs stop. Read out the improvements and discuss why they are effective.