Clockwork by Philip Pullman

An exciting and scary ghost story, Clockwork contains many elements of traditional stories. It deals with important themes of triumph of good over evil and redemption through human love and kindness. The story is told from three perspectives, as ‘nobody saw the whole of it’, which overlap and interconnect, creating an intricate and powerful story in which characters are confronted with the inescapable consequences of their actions.

Overall aims of this teaching sequence
- To develop understanding of characterisation.
- To understand how structure can contribute to meaning.
- To broaden understanding of writers' use of language and build a varied vocabulary.
- To write newspaper reports.
- To write a persuasive argument.
- To write narratives from a character’s perspective.

This teaching sequence is designed for a Year 5 or Year 6 class.

Overview of this teaching sequence
This teaching sequence is approximately 4 weeks long if spread out over 20 sessions. The book supports teachers to teach about more complex narrative structures, writer’s use of language, characterisation and themes in narrative. Settings and characters are well drawn, and the language of the text offers readers a good model for their own narrative writing. It also provides contexts for non-fiction writing forms.

National Curriculum objectives covered by this sequence

<table>
<thead>
<tr>
<th>Reading: (Word reading / Comprehension)</th>
<th>Writing: (Transcription / Composition)</th>
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<tr>
<td>Maintain positive attitudes to reading and understanding of what is read by:</td>
<td>Plan writing by:</td>
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<tr>
<td>- continuing to read and discuss an increasingly wide range of fiction</td>
<td>- noting and developing initial ideas, drawing on reading and research where necessary</td>
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<td>- reading books that are structured in different ways</td>
<td>- considering how authors have developed characters and settings in what pupils have read.</td>
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<td>- increasing their familiarity with a wide range of books</td>
<td>Draft and write by:</td>
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<td>- identifying and discussing themes and conventions.</td>
<td>- selecting appropriate grammar and vocabulary, understanding how such choices can change and enhance meaning</td>
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<td>Understand what they read by:</td>
<td>- in narratives, describing settings, characters and atmosphere and integrating dialogue to convey character and advance the action</td>
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<td>- checking that the book makes sense to them, discussing their understanding and exploring the</td>
<td>- using a wide range of devices to build</td>
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meaning of words in context
- drawing inferences such as inferring characters’ feelings, thoughts and motives from their actions, and justifying inferences with evidence
- predicting what might happen from details stated and implied
- identifying how language, structure and presentation contribute to meaning
- discuss and evaluate how authors use language, including figurative language, considering the impact on the reader
- participate in discussions about books building on their own and others’ ideas.

cohesion within and across paragraphs.
Evaluate and edit by:
- assessing the effectiveness of their own and others’ writing
- proposing changes to vocabulary, grammar and punctuation to enhance effects and clarify meaning
- ensuring correct subject and verb agreement when using singular and plural, distinguishing between the language of speech and writing and choosing the appropriate register
  - proof-read for spelling and punctuation errors.

Speaking and Listening:
- Use relevant strategies to build their vocabulary
- Articulate and justify answers, arguments and opinions
- Give well-structured descriptions and narratives for different purposes, including for expressing feelings
- Maintain attention and participate actively in collaborative conversations, staying on topic and initiating and responding to comments
- Use spoken language to develop understanding through speculating, hypothesising, imagining and exploring ideas
- Participate in discussions, role play and debates
- Consider and evaluate different viewpoints, attending to and building on the contributions of others
- Select and use appropriate registers for effective communication.

Cross Curricular Links:

Computing
- Select, use and combine a variety of software (including internet services) on a range of digital devices to design and create a range of programs, systems and content that accomplish given goals, including collecting, analysing, evaluating and presenting data and information.

Geography
- Use maps, atlases, globes and digital/computer mapping to locate countries and describe
Teaching Approaches
- Text marking
- Reading journals
- Role on the wall
- Story mapping
- Drama and role-play
- Visualisation
- Visual approaches - drawing and annotating
- Debate and argument
- Writing in role
  - Shared writing

Writing Outcomes
- Letter writing
- Comic strip
- Character summaries
- Newspaper report
- Argument
  - Narrative

Links to other texts:
- *The Lost Thing* by Shaun Tan, Hachette (2010)
- *Fingers on the Back of the Neck and Other Spine Chilling Tales* by Margaret Mahy, Puffin (1998)
- *Short and Scary* by Louise Cooper, Oxford University Press (2002)
- *The Phoenix Comic*: [http://www.thephoenixcomic.co.uk/](http://www.thephoenixcomic.co.uk/)
- *Paul Johnson*, book making techniques: [http://www.bookart.co.uk/](http://www.bookart.co.uk/)

Teaching Sessions

**Session 1: Read aloud, text marking, reading journals**

- If possible, have a clock or watch available for the children to examine. Explore the mechanisms: springs, rotor, wheels and talk about how the watch works. Use enlarged images of the workings of clocks and short films found on the internet, for example: [https://www.youtube.com/watch?v=uGcolue1Bs8](https://www.youtube.com/watch?v=uGcolue1Bs8); [https://www.youtube.com/watch?v=2948Pqjd66s](https://www.youtube.com/watch?v=2948Pqjd66s). Read the preface of the book. You might wish to enlarge this part of the text. Talk to the children about stories: their
component parts. Consider what the preface might mean.

- Ask the children to make initial predictions about the text: what sort of story do you think this is? What sorts of things might the story be about? Expect the children to use the text in order to support their ideas, and make a note of their predictions in individual reading journals.
- Read what Philip Pullman has to say about writing Clockwork: ‘This took a lot of working out. I was looking at one of the old clocks in the Science Museum in London one day, and I thought it would be fun to try and write a story in which one part turning this way connected to another part and made it turn that way, like the cogwheels of a clock. And when it was all fitted closely together, I could wind it up and set it going...Of course it had to be spooky too, because all old clocks are, somehow.’

Sessions 2 and 3: Visualisation, drawing and annotation

- Read the opening pages of Part One aloud to the children and engage them in visualisation. Ask them to close their eyes as you read again and listen out for words and phrases which help them to picture this story in their mind.
- Discuss any unfamiliar language, where and when children feel the story might be set and why. If you feel it is appropriate, display images of German towns and the great clock of Glockenheim.
- Display the text on screen for the children and invite them to create artwork to represent this part of the text. Watercolours or charcoal would work well.
- Once artwork is completed, ask the children to annotate with the words or phrases from the text which helped create the visual image in their head.
- Children could provide oral explanations of their artwork for the school website, blogs or other audiences by using iPad applications such as Explain Everything or simple recording equipment such as audioBoom.
- Read aloud more of Part One.

Session 4: Read aloud, book talk, reading journals

- Continue reading Part One to the end of page 25. Whilst reading, discuss unfamiliar language and language which demonstrates the story is set in Germany and in the past. Discuss Pullman’s use of language and how this impacts on meaning. For example on page 15 the Burgomaster says, 'I woke three times that night and found my hair on end.' Another says, 'You can feel the ghostly fingers creeping up your spine.' Consider what clues these might give the reader about the story to come and compare them to the children’s initial predictions.
- Invite the children to ask questions of the text now that they have a setting, opening and have met some of the characters. These can be recorded in their reading journals.
- Using a range of short extracts from the text, ask the children to investigate the writer’s craft and narrative structure. They explore each extract by asking questions such as: what is the story about? How is the story being told? What devices does the author use to
**Session 5 and 6: Reading, role-play, shared writing, writing in role**

- Before starting this session, you will need to have read to page 41, the point at which Dr Kalmenius has disappeared and Karl is left on his own. Explore the character of Karl. Invite children to consider: what do we know? What do we think we know? Using the text to support their ideas, complete a role on the wall of Karl. Expect the children to articulate their inferences, justifying them with evidence.

- • Consider: has Karl done the right thing? Why? Why not? Discuss how Karl might feel now he is left alone with the figure in the parlour and thought track this, encouraging the children to think aloud their thoughts as Karl.

- Tell the children that there is only one person in the world who Karl trusts: his mother. Explain that they are going to write a letter from Karl to his mother, explaining what has happened.

- Through modelled and shared writing, write letters as Karl. Describe what has happened, tomorrow’s unveiling and his reactions to the events. Focus on inclusion of interesting details, personal thoughts and biased opinions. Consider the vocabulary, tone and style for the audience. Model how to use an increasing control over punctuation, sentence structure and grammar linked to the audience and purpose.

- Support children to work with response partners to edit and improve work, making changes to vocabulary, sentence structures and grammar appropriate to the audience and purpose. Finally, support them to proof-read their letters.

- • Add additional information about Karl (children's insights) from the letters to the role on wall.

**Session 7: Read aloud, book talk, story mapping**

- Read aloud to the end of Part One.

- Return to the children's initial predictions about this narrative. Do they require adjusting now that the children have read on? Ask children to make further predictions, adjusting their original thoughts and confirming aspects they predicted correctly.

- You may wish to explore some of the children's earlier questions and ask what answers can be provided.

- Identify the main characters so far in the text: Karl, Herr Ringelmann, Fritz, Dr Kalmenius and Gretl. In groups, provide the children with a character to investigate (not including Karl). Using the text, the children make notes on their character: what they know about them; what they infer from the text. These could be presented as a role on the wall for each of the characters.

- Begin reading Part Two and discuss the structure of the narrative. Return to earlier thoughts and discussions around the devices being used by Pullman to tell the story. Through shared approaches, map out the two stories as flowcharts. Establish links
between them, annotating to demonstrate things that are taking place at the same time, or numbering the order in which things have occurred. Invite the children to describe the structure and how the stories are linked.

**Sessions 8-10: Read aloud, story mapping, shared writing**

- You will need to have read to the end of Part Two.
- Discuss the key events of this narrative, and as a class note them in order.
- Talk to them about the history of comic strips and what they are: a sequence of drawings arranged in interrelated panels to display brief humor or form a narrative. You may wish to share examples with the children. Introduce the writing task: they will create a visual retelling of the story of Prince Florian as a comic strip.
- Using the class story map, identify key events, moments of high tension and drama, time shifts and the conclusion. Annotate with ideas and vocabulary.
- In small groups or pairs, invite the children to investigate comic strips, noting their features and conventions, for example: framing, use of captions, speech and thought bubbles, time adverbials, motion lines, symbols, sound effects, etc.
- Discuss how comic strips integrate information by combining what is gleaned from different modes through interanimation. You may want the artwork to be influenced by the illustrations in Clockwork.
- Model retelling the story, using your annotated story map to guide you. Demonstrate how to use vocabulary for effect: to create setting, build tension, develop character.
- The children plan and compose their comic strips to retell the tale of Prince Florian. Throughout composition, encourage the children to self-assess and edit their work, to enhance effects and clarify meaning.
- Comic strips might be published as paper-based comics or onscreen using applications such as Graphic Novel.
- Read on in the narrative.

**Sessions 9 and 10: Read aloud, book talk, text marking, shared writing, reading journals**

- Reread the opening of Part Three to page 78, So Gretl sighed and turned to leave... Discuss with the children what has happened and link this to the structure of the text.
- Refer to previous work on the main characters: Fritz, Karl, Dr Kalmenius, Gretl and extend this, explaining that as the narrative develops, so does each of the characters. Provide the children with a range of adjectives to describe characters and invite them to select adjectives best suited to each. For example: ambitious, underhand, naive, courageous, sinister.
- Give the children a selection of extracts from the text and ask children to use these, the roles on the wall and their knowledge to write summaries for the character; these might include: appearance (descriptive language used by the author to paint the picture); motivations (why they do what they do); actions (what they do) and inner thoughts and feelings (what does on in their head). Model this as necessary and demonstrate how to analyse textual references in order to draw conclusions. These could be recorded in the
children’s reading journals.

- Read to page 81: Karl’s death.
- Ask the children to recount what has happened on this night in a small town in Germany so far... And what Gretl will find when she returns.

**Sessions 11 and 12: Drama and role-play, shared writing**

- Set up the writing task - a journalist is in the town, staying at the inn to report on the unveiling of the new figure for the great clock of Glockenheim. After hearing the opening to Fritz’s story, he left for his room when Dr Kalmenius arrived and everyone else left. Now he is lying awake, thinking about the strange events and wondering if he can make his story more interesting for his readers. Ask the children to consider: what would he report? What might he want to say? Who would he want to speak to? What will he ask? How will he want to leave his readers feeling?
- Organise the children in pairs. Ask them to select a character the journalist might want to speak to (Karl, Herr Ringelmann, Gretl’s father, Fritz) and role-play a conversation/interview between them. Share some examples of these and explore what information they provide for the reporter and the story.
- Explain to the children that they are the reporter and you are the editor. Through group and paired work, engage the children in activities to explore examples of news reports: identifying structural and language features by text marking and investigation. Map the structure of simple news reports and identify component parts: the orientation, ordering chronologically, re-orientation including change of tense, use of eye-witness accounts, sensational language, analysis and opinions.
- You may wish to explore different styles of newspaper reports: those written for children, broadsheet and tabloid newspapers and set the children up in teams, working for different newspapers.
- Through modelled and shared writing, write newspaper reports. Model how to use eye-witness accounts and interviews, and language features of the text type. You may choose to do this over a series of sessions, giving children time to work independently on sections of their news report following shared writing, and returning to writing regularly to edit and make changes, focusing on vocabulary choices and use of grammar to make meaning clear. You might link this to the children’s study of grammar, for example: work on modal verbs; the use of the semi-colon, colon or dash to mark the boundary between clauses; use of commas to clarify meaning or indicate parenthesis; use of passive verb forms; relative clauses; etc.
- Read to the end of the narrative.

**Session 13: Reading aloud, and rereading, book talk, text marking**

- Return to page 81: Karl's death. Read the caption about Karl's end: Karl is ticking his final tock. Did he deserve this end? Has Karl got what he deserved?
- Return to parts of the text which demonstrate how Philip Pullman uses language to create tension and atmosphere, for example: the description of where Fritz lives on page 74; the
description of Prince Florian on page 71. Take a suitable extract from the text and blank out some of the descriptive language. Ask the children to identify what is happening and the mood. In pairs, invite the children to fill in the blanks with words or phrases which would work and enhance the mood.

- Together, explore the children’s choices, discussing how words and phrases work, and why some do not. Explore how the words and phrases chosen must work not only in the sentence, but also across the extract and provide cohesion. Discuss the effects created by different choices. Compare the children's ideas with the author’s and explore the impact on the reader.

Session 14: Read aloud and rereading, book talk, story mapping

- Reread the end of the narrative.
- Consider what Fritz's comment on page 77 might mean: 'I can’t control it any more. I wound it up and set it going, and it'll just have to work itself out.' Reread the preface. Invite children to consider the text and how a story might be compared to the workings of a clock. You may wish to provide extracts from the text for the children to investigate, for example: page 76: If he was a proper craftsman like a clockwork-maker he'd have known that all actions have their consequences. For every tick there is a tock. For every once upon a time there must be a story to follow. Children's responses can be noted in their reading journals.
- Return to questions and predictions from earlier in the narrative and invite the children answer questions which can now be answered.
- Return to the structure of the story and after further discussion, invite the children to add to their earlier diagrams to produce a visual representation of the narrative. Expect them to annotate these to show links and key events. Return to earlier discussions around the devices being used by Pullman to tell the story.
- Children could provide oral explanations of their story map for the school website, blogs or other audiences by using iPad applications such as Explain Everything or simple recording equipment such as audioBoom.

Sessions 15 - 16: Debate and argument, shared writing

- Pose the question, who was to blame for what happened: Dr Kalmenius, who created the machines; Karl, whose laziness led him to cruelty; Fritz, the writer or Sir Ironsoul, who murdered on command of a word?
- Organise the class into groups and allocate a character to each. Ask the children to consider why their character was responsible for the terrible events. Expect children to gather ideas using Post Its and large sheets of paper. You may wish for each group to move around the room and consider arguments for more than one character.
- Elect a speaker for each group. Explain to the children that they will be presenting their reasons why each character is to blame to a judge. Each group's speaker will present the argument with reasons and evidence to back up why the character is to blame.
- Through shared writing, support the children to put together an argument: view, explanation, evidence.
- Ask each group to select the most powerful three points that support their groups' argument and ask each group to prepare their speech.
- Run a class debate using the structure below:
  - Introduction: who are you and what do you stand for?
  - Preview: what are the names of the points you are going to cover?
  - Rebuttal: unless you are the first speaker, you might say, 'first let's take a look at what we heard from the previous speaker,' and disagree with their points.
  - Point one: 'Now onto my points.' Name, explanation (the reasoning – why is your point true and why does it mean your overall position is right) and evidence (facts, analogies, examples, imagery or authority to support your reasoning).
  - Point two: name, explanation, evidence.
  - Point three: name, explanation, evidence.
  - Reminder: remind the audience of the three points you have covered.
- Choose the first speakers in each group and allow them some time to think about how to make each of their points REAL. Only allow them to write down six words for each point.
- Choose the summary speaker and either a chair or timekeeper from each group.
- Whilst the groups' speakers are preparing their speeches, prepare the rest of the class.
- The summary speakers need to think what they think the strongest arguments in the debate will be. Their speech will focus on who is to blame for the events and show why their side has won those issues.
- Following the debate, consider with the children which argument was the strongest. Tell them that they are going to compose a one-sided argument to present to the judge arguing who they believe was to blame for the events. Make links to grammar and punctuation learning, for example: more complex sentence structures; use of more formal registers; the use of the semi-colon, colon or dash to mark the boundary between clauses; use of commas to clarify meaning; use of passive verb forms. Through modelled and shared writing, write arguments and model how to write using an increased control over punctuation, sentence structure and grammar linked to the more formal register.
- Support children to work with response partners to edit and improve work, focusing on vocabulary choices and use of grammar to make meaning clear.

Sessions 17-20: Reading and rereading, shared writing, book making

- Reread the end of the narrative and return to the story's heroine: Gretl. Explore what more we know about the character and add to the role on the wall or summary. Expect children to articulate their understanding of the character.
- Explain to the children that they are going to write the story from Gretl's point of view - a love story of how she met and saved the prince.
- Return to the class representation of the story and consider when Gretl entered the story and what she saw.
- Invite the children to create a new story map for Gretl's tale and encourage them to
annotate the plan with ideas and elements of narrative structure. Give the children time to retell the story with a partner.

- Through modelled and shared writing, write the narrative from Gretl’s perspective. Pay attention to the narrative voice and demonstrate how to draw on knowledge of the character, plot and use appropriate vocabulary. Support children as appropriate to write their narrative, returning to writing regularly to edit and improve their drafts.
- Ensure that children proof-read their writing.
- Gretl's tale could be published in origami books and displayed in the class library or public areas around the school.

Use and Application of Vocabulary, Grammar and Punctuation from the National Curriculum year 5 and 6 programme of study:

- The illustrated text boxes featuring capitalised writing complement and enhance the narrative. These text boxes provide interesting opportunities to consider how the choices of language and structure enhance our experience of the story.

- They also provide a model through which to illustrate how to effectively explore a number of the grammar based requirements of this primary phase as stipulated in the 2014 National curriculum. The two examples below illustrate for example how a range of punctuation is used for effect.

IT’S ODD, BECAUSE ALL THE PARTS ARE IN PLACE, AND IN PERFECT ORDER, AND THEY SHOULD WORK; BUT THEY DON’T. IT’S ALMOST AS IF THEY HAD ... DIED. p.28

THAT’S ONE OF THE FIRST THINGS THEY TEACH THEM IN MEDICAL SCHOOL - OR IT USED TO BE. p. 53