Clockwork
By Philip Pullman

About the Book
It is a winter’s evening in a little German town and people have gathered at the tavern to listen to a mysterious tale from young novelist Fritz. Apprentice clockmaker Karl is among those listening waiting for the next day when the figure he has made for the great clock of Glockenheim will be revealed. But he has not even started work. When a sinister figure arrives in the tavern, Fritz’s story seems to be coming to life and Karl is made an offer which is too good to resist.

Reasons for Selection
Clockwork is a tale filled with suspense and holds great appeal for readers who enjoy their reading matter to give them a fright. Reading the story together is a supportive way of introducing this genre to more sensitive readers. The multiple narratives and sophisticated themes make this short book a challenging read. Philip Pullman is an expert craftsman and his mastery of the written word makes this an excellent novel for language study.

The complex structure and interlocking narratives provide plot twists and turns which are revealed through close reading and reflection.

About the Author
Philip Pullman worked as a teacher both of children in middle schools and trainee teachers and has maintained a passionate interest in the world of education ever since. He writes mostly for children and is probably best known for ‘His Dark Materials’ trilogy of fantasy novels. He has won many awards for his writing; most notably The Amber Spyglass was the first children’s book to win the Whitbread Book of the Year.

Suggested length of unit
3-4 weeks

A note about ‘lessons’
Our lessons are organised as meaningful chunks of learning. Most of them will fit a standard 45-minute to 60-minute session. However, some of them are shorter sessions and others will run for a series of linked sessions. We have indicated this where appropriate. It is anticipated that you will not teach all the lessons. Select those that suit the needs of your class.

About the Illustrator
Peter Bailey is known for his timeless monochrome line drawings and has illustrated over 140 children’s books working on books for authors such as Allan Ahlberg and Dick King Smith. His long term collaboration with Philip Pullman has been recognised as one of the great illustrator/writer partnerships.
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"He’s not a cheerful fellow at the best of times."
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### Writing Opportunities

#### Missing Scene
- **Writing Opportunities**: writing a missing scene

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### Wider Learning Opportunities

#### The Flowers of Lapland
- **Wider Learning Opportunities**: music, staff notation

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Before Reading

Hook

Welcome to the White Horse Tavern

Setting the scene for the story and establishing genre.

Duration: 1 session

Purpose
This hook lesson sets the scene for the story that will unfold. The genre of ghost stories may be unfamiliar to primary aged children although it is highly likely that they will have heard spooky stories. Setting up the classroom to reflect the atmosphere of the tavern in the story will pique interest and help immerse the children more fully into the setting.

Preparation
- Set up a video of a real fireplace on the interactive whiteboard. There is a link to one here: https://www.youtube.com/watch?v=eyU3bRy2x44.
- If possible, blackout the light in the classroom. Black sugar paper is an effective way to do this.
- Battery operated candles to place around the room. These are widely available online as well as in shops.
- Sound effect of ringing bells. (See resources.)
- Sound effect of the wind blowing. (See resources)
- Choose a short ghost story to share with the class. You may have a story you know which you would like to read. Kevin Crossley Holland’s collection Short contains some spooky stories which are ideal. When choosing take account of the sensitivities of member of the class. A supplementary ghost stories pack is available from Just Imagine.
- A copy of The Flying Dutchman ghost story can be downloaded. (See resources.)

Process
In this lesson, the teacher will go into role as the landlord of the White Horse Tavern. If possible, set the classroom up before the children enter. This
could take place at any point in the day which is convenient. To set up the classroom, blackout as much light as possible using black sugar paper on the windows (or any dark material). Set up the interactive whiteboard to play a video of a real fire. Add some battery operated candles to create an atmosphere so that even if you are teaching this in the middle of summer, the children can suspend their disbelief and feel they are entering a warm and cosy tavern on a snowy winter’s night.

Gather the children outside and begin to set the scene:

*Welcome everyone and thank you for travelling to our beautiful little town. Some of you have come a long way to join us in Germany and I hope you will enjoy your stay. I’m glad to see you are well dressed because it is forecast to stay cold and the snow is here to stay. We won’t stay outside for long because refreshments await us in the White Horse Tavern where we can settle down and warm up by the fire.*

**Teacher’s note:** if you are able to play the sound effect of ringing bells and the wind blowing before entering the classroom do it now. If not wait until you are just inside.

*Let’s get inside quickly as the wind is getting up. You can probably hear the bells of the church ringing too. That’s it, in you come. Stamp your feet on the mat and hang up your coats and gather round by the fire. I’ll put another log on.*

Once the class have settled, continue:

*We’re in for a treat tonight as Fritz, a novelist, is coming to tell us a story. His stories are famous in these parts for making the hairs on the back of your neck stand up!*

- Do you like scary stories?

Give time for pairs to discuss the question before sharing responses.

*Before Fritz arrives to tell his tale, let us hear a ghost story to get us in the mood.*

Read the story you have chosen to the class. If possible, learn the story (or the bare bones) as telling a story will allow you to engage with the audience more fully.

Reflect on hearing the story and why it is considered to be a spooky story by asking:

- Did you find this story scary?
- What makes any story frightening?
- What frightens you: monsters, the supernatural, dreams and nightmares?
- Which is scarier, spirits or real people?
- What is fear?
- How do you feel when you are scared?
• Can you ever enjoy being scared?

**Final reflection**
Ask pairs:
• What kind of story will Fritz be telling?
• How did you feel about being in the White Horse Tavern?

**Key vocabulary**
suspense, frightening, scary, spooky
Before Reading

Orientation

Call My Bluff

Playing a game to learn new vocabulary which is introduced in the preface.

**Duration:** 1 session

**Purpose**
It is unusual to tell the time using clocks powered by clockwork in the modern world and the terminology used in the prologue may be unfamiliar to the children. Playing Call My Bluff is an engaging way of introducing new vocabulary and the children can apply prior knowledge of word roots and morphology to guess the correct definition.

**Preparation**
- Copies of the Call My Bluff sheet, one per group of three.
- Download the Call My Bluff slideshow.
- One copy of the Call My Bluff answer sheet for the teacher.

**Process**
Distribute the Call My Bluff sheet to groups of three. Explain that each word has three definitions, only one of which is correct. The groups should read the definitions and discuss which they think is correct. Share the following questions to prompt discussion and encourage making links to prior knowledge and morphology:
- Has anyone heard the word before?
- Does this word sound like any other words that you know?
- Do you think you have seen this word written down anywhere?
- Do you have any thoughts about what this word might mean?
The groups should now join with another group and compare their answers. Share the slideshow, Call My Bluff Images. The first five slides show an image of each of the parts. Once these have been shared ask:

- Have you seen any of these before?
- Would the game have been easier if you could have seen these?
- Do you want to change any of your answers?

Share the correct definitions and the final three images from the slideshow which show a car, a bicycle and a clock. The groups should now discuss which is most likely to have all five of these parts. Reveal that they are all from a clock. Ask:

- What kind of book could contain these words?

**Final reflection**

Reflect on the vocabulary studied in the lesson by asking:

- Have you learned any new words today?
- Were any of the words familiar and you now have a better understanding of them?
- Are there any words that you have used in a different context? (For example, spring is a tier 2 word with multiple meanings.)

**Teacher's note: the First Encounters lesson, Clockwork: A Preface, follows on well from this lesson.**

**Key vocabulary**
- rivet, spring, cogwheel, gear, pendulum

**Additional vocabulary**
- gravity, toothed, pins, force, stabilize, mechanism
## Duration Reading

### First Encounters

### Clockwork: A Preface

Reading the preface and considering the purpose of a preface.

**Pages:** 7-9

**Duration:** 20 minutes

**Purpose**
Prefaces are usually more commonly found in nonfiction books. In the preface the author speaks directly to the reader about the book. Children may not be familiar with this literary convention which is more typical of nineteenth century literature and particularly gothic literature. The preface lends a feeling of authenticity to the story.

Historical note: Gothic fiction started as a sophisticated joke. The word ‘Gothic’ was first applied to fiction in 1764 by Horace Walpole who titled his novel 'A Gothic Story: The Castle of Otranto. Walpole wrote a preface to the story establishing claims that the translator had discovered the story in an Italian library in 1529 but the story was in fact three or four centuries older than that and based on truth. Some readers were deceived by what they thought to be historical provenance rather than a literary device.

**Preparation**
If you have a clock that can be wound up, bring it into the classroom for this lesson (or the duration of the sequence). If not, use the clock images in the Clocks Slideshow alongside the Ticking Clock sounds effects.

Copies of Clockwork, at least one between two.

**Process**
Begin by looking at the clock if you have a real one or the Clocks slideshow. Ask:
How do you tell the time?
Have you ever seen a clock like this?

Tell the class that you are going to read the preface from *Clockwork*. You may need to explain that a preface is separate from the story and written by the author (or the persona of the author) to address the reader directly. Ask them to listen attentively as you read. They should hear some familiar vocabulary if you taught the Call My Bluff lesson.

Invite first responses. Ask a recall question to gauge general understanding, for example:
- What do we find out from this preface?

After taking initial feedback, ask the children to read the preface independently and then discuss with a partner:
- How does Philip Pullman compare a story to a clock?
- What does Philip Pullman think about clocks?
- How does Philip Pullman build suspense in the preface?

Weave the key vocabulary from this session and the previous session into the discussion and encourage the children to use it too.

**Final reflection**
What kind of story are you expecting to read?

**Key vocabulary**
relentless, destiny, fate, spring, cogwheel, gear, pendulum, rivet

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**Setting the Scene**

Visualising the White Horse Tavern.

**Duration:** 1 session

**Pages:** 11-21
Purpose
Visualisation is the skill of being able to create mental images while you read. The reader combines their own background knowledge with the words of the author to create mental images that enhance understanding of the text and bring the story to life. Reading aloud will tune the ear to the rhythm of the text. By reading aloud, you can engage the children and help them to build a story schema. On a first reading they will absorb the general idea and can return to the text for a second or third reading to unravel the meaning of some of the finer details.

Preparation
• Prepare the classroom with the video of the open fire, battery operated candles and as much blackout lights as you can achieve.
• Have a torch for reading if needed.
• Copies of *Clockwork*, at least one between two.
• Plain paper and drawing materials.
• Download and print Painting a Picture resource.
• Download and print Visualisation passage.

Process
Gather the class ready to listen to the first part of the story. Displaying the open fire on the interactive whiteboard, using battery operated candles and blacking out the light where possible will help to create an atmosphere for the story to be heard.
Read from the beginning of Part One, p11 stopping at the point when Fritz begins to read his story.

Ask a response question to check literal understanding:
• Why is Karl so gloomy?

Distribute copies of the Painting a Picture resource and the Visualisation passage to each child. Give time for the table to be completed. Once complete, pairs should share their tables. Next:

Ask the children to work in pairs to describe the images they visualized with the passage. Now ask the children to draw what they visualized. This can be done in pairs. Emphasise that the quality of the drawing is not important.
Share their images. Ask them to explain how each other’s picture relates to the passage rather than describe their own.
• Do you see things in a similar way? Differences are to be expected depending on the experiences of the reader.

Ask them to return to the passage to see how closely they have visualised.
• Where are the gaps that they had to fill in with their own knowledge and experience?
• What sense of place does the passage give?
Final reflection
Consider the atmosphere/mood of the setting by asking:
- Is this a place you would like to be?
- Can you think of one word to sum up the feeling you get from this description?

Key vocabulary
setting, mood, atmosphere, visualise

Dr Kalmenius

Exploring the character of Dr Kalmenius.

Pages: 21-27

Duration: 1 session

Purpose
This lesson uses visualisation to build a mental image of Dr Kalmenius before his entrance into the story. This close attention to the character before he makes his ‘real’ entrance into the story enhances the significance of this event. After the visualisation a First Impressions graphic organiser is used to consider what the children know and what they infer about his character.

Preparation
- Copies of the Dr Kalmenius Visualisation passage, one per child.
- Drawing materials.
- Copies of First Impressions, one per child.
- Copies of Clockwork, one per child.

Process
Gather the class together to read aloud from p21-27. After reading to the class, ask them to work in pairs to read this section of the story for a second time. They can do this by reading alternate pages, or reading along together, as best suits their needs. It is vital that they do not read on at this point.
You could use bulldog clips to fasten the remaining pages together. Alternatively, re-read the section aloud with the children reading with you (choral reading).

Distribute copies of the Dr Kalmenius Visualisation passage, one per child. Give time for the children to read the passage before following the visualisation process:

- Ask the children to work in pairs to describe the images they visualized with the passage.
- Now ask the children to draw what they visualized. This can be done in pairs. Emphasise that the quality of the drawing is not important.
- Share their images. Do you see things in a similar way? Differences are to be expected depending on the experiences of the reader.
- Ask them to return to the passage to see how closely they have visualised.
- Where are the gaps they needed to fill in with their own knowledge and experience?
- What sense of character does the passage give?

Now share the enlarged copy of the First Impressions diagram. There are three headings:

- I know...
- I can guess...
- I can infer...

Ask the children to share with each other what they know about Dr Kalmenius. This can be recorded on sticky notes and added to an enlarged version. The next prompt, ‘I can infer’, supports inference making. Again, ask pairs to find examples from the text, e.g.

*I can infer that he is mysterious because no one seems to really know what he is doing in the graveyards at night.*

The final prompt, ‘I want to know’, takes children further in thinking about Dr Kalmenius especially about what the author doesn’t tell us. Children might ask questions such as:

- What does he do at night?
- What does he have to do with the story of Prince Otto?

**Final reflection**

- Can you choose just one word to describe Dr Kalmenius?
- Do you think the author likes Dr Kalmenius?
- What language does Philip Pullman use to give a positive or negative image of him?

**Key vocabulary**

philosopher, prominent, savage, curiosity, infer
What Would You Do?

Using drama to explore Karl’s dilemma and consider the consequences of actions.

**Pages:** 27-45

**Duration:** 1 session

**Purpose**
Good Angel Bad Angel (Neelands 2015) is a drama strategy that enables children to explore opposing points of view and consider the consequences of taking a particular course of action. Considering alternative courses of action slows the reading down and allows for deeper reflection.

**Preparation**
- On a large sheet of paper or the whiteboard draw a T Diagram with two headings: Karl should **accept** the figure and Karl should **reject** the figure.

**Process**
Gather the class together for the next instalment of the story. P27-40 are a particularly dramatic part of the story. Read to the moment when Karl says, “I don’t know.” on p40 without stopping and without revealing Karl’s decision.

Once you have finished, give time for the children to reflect on what they have heard. Asking questions here will give the opportunity to express the reader’s feelings about what they have heard:
- Do you have any questions about what we have read today?

Record the children’s questions and display so that everyone can see them. You might explore some now and leave others to return to later.

**Supplementary prompts:**
- How did you feel when Dr Kalmenius walked into the tavern?
- Is his behaviour what you would expect from a stranger who is new to a place?
- How do you feel about this man?
- Do you trust Dr Kalmenius?
- Why is Dr Kalmenius so keen to help Karl?
Share the two statements:
‘Karl should accept the figure’ and ‘Karl should reject the figure’.

Ask pairs to discuss:
- What could be the consequences of each course of action?

Share responses and add to the large T Diagram. Encourage the children to expand on their thoughts by using probes such as:
- Can you tell me more about …?
- Are you sure that…?
- Why do you think that…?

Next organise the children into groups of three. One is Karl and the other two are angels who advise the main character on a variety of courses of action from their respective standpoints of ‘good’ and ‘evil’. The angels will take turns to give their advice to Karl. Once they have finished, ‘Karl’ should share his decision with the angels.

Repeat, this time the angels can respond directly to one another.
Finally, the children can decide what they think the best course of action is for Karl and write him a letter to persuade him to agree.

Final reflection
- Based on what you know about Karl so far, which course of action do you think he is most likely to follow?

Read the final part of p40 to reveal Karl’s decision. Ask: Is there anything that could go wrong for Karl?
Now read on to the end of Part One (p45).

Key vocabulary
good, bad, consequences, accept, reject
How Will the Story End?

Posing questions about the story so far before making predictions about the fate of the main characters.

**Pages:** 47-65

**Duration:** 1 session

**Purpose**
Experienced and skilled readers ask questions. Sometimes these are pondered on privately and at other times they might be asked in order to seek clarification. Young children will often ask questions naturally to satisfy their curiosity about the world they live in. This questioning, to make sense of the world of the text, applies to reading.

Holding a Quescussion encourages children to question as they read. It is best used to help energise a group that is reticent at asking their own questions. A Quescussion is used as a precursor to making predictions about the fate of the main characters.

Predictive inferences are made while a text is being read about future anticipated events. To make predictions about the characters requires a sound understanding of what has happened in the story so far.

**Preparation**
- Prepare for the session by reading Part Two and making a note of some questions you could use if necessary, to get the Quescussion started.

**Process**
Read Part Two in its entirety without pausing.

A few simple rules are required for the success of a Quescussion:
- The discussion can only contain questions
- A pupil who asks a question must wait until at least four other questions have been asked before asking another
- Questions are asked without the need to raise hands. The teacher only intervenes if more than one pupil speaks at the same time
- The teacher may stop the Quescussion to help the pupils think about the type of questions they are asking. For instance, if they mainly ask closed questions, they can be encouraged to ask open-ended questions e.g. Why? How? If only factual, observable questions are being asked, they might be encouraged to ask questions about thoughts or feelings. They might be encouraged to ask simple knowledge questions, for instance about the meaning of words.
• If a statement is made instead of a question the whole class will say ‘STATEMENT’. Where possible children should be encouraged to rephrase the statement as a question. This should be kept playful.

You may need to get the Quescussion started by asking a few questions, but this may not be necessary. Ensure the children are given enough thinking time before your prompt.
Some example questions are:
• Who is telling this part of the story?

Scribe the questions as the children say them. The questions can be organised and used to structure future discussion. If appropriate, involve the children in grouping the questions e.g.
• Can we find all the questions about the character?
• Can we find all the questions about mood?
• Can we find all the questions about what is going to happen?

Finally ask the children to divide a page into four parts as follows:

<table>
<thead>
<tr>
<th>Karl</th>
<th>Fritz</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gretel</td>
<td>Prince Florian</td>
</tr>
</tbody>
</table>

Ask:
• What do you think the fate of each character will be?

Refer back the questions recorded after the Quescussion and decide together which will provide most fruitful enquiry and discussion when completing the table. Pairs can discuss their predictions but can record their own individual ideas.
Alternatively, you could fill in one class chart together, recording different ideas.

Final reflection
Take one of the characters and share predictions. Ask:
• Which outcome would be the most surprising?
• Which outcome would be the most deserved for this character?
• Can any of the characters change their fate?
Clarify that children understand the concept of **fate**. (In classical literature, fate is a synonym for destiny. A preordained future.)
- Is it a word that you have heard before?
- In what context?

**Key vocabulary**
fate, question, statement

### How They All Wound Up

Reading to the end and using a literature circle to explore personal response to the story.

**Pages:** whole book

**Duration:** 1 session

**Purpose**
Readers thrive in an environment that encourages them to interact with others because knowledge is built in social contexts (Mercer and others). Scaffolded opportunities for discussion allows readers to develop their own story schema, as well as learn from the contributions of others. Allow readers time to refine their interpretations and expand their understandings.

Literature circles are one way of organising small group discussion. They are usually child led, especially after the teacher has modelled the process.

**Preparation**
- Copies of *What Do You Think?* one per child.
- Copies of *Clockwork*, one per child if possible.
**Process**

Gather the class for the final part of the story. Anticipation will be high as the children find out how the story ends. Read to the end without stopping if possible. At the end, give the children a chance to reflect in silence before asking:

- Were you satisfied by the ending of the story?
- Would you have changed anything?

Organise the children into groups of between four (optimum) and six. These can be self selected or selected for pedagogical purposes.

Distribute copies of the What Do You Think? resource. If the children are not familiar with the format, explain that it is a way of recording your personal response to a book. They should write notes for each section. Give around ten minutes for children to make their notes. It is important that they do not share ideas at this stage.

Once everyone has finished (including the teacher) each member of the group takes it in turns to share their responses. Model this with your own responses. The rest of the group will listen without making comments. Set the following rules before the groups begin to share:

- Each member of the group will have a chance to share their responses.
- Don’t interrupt or comment on what is said. Listen in silence.

Once each group member has shared their responses, open the discussion up by inviting the children to comment on the differences and similarities in their likes and dislikes. Next focus attention on the puzzles section and give time for discussion about these.

The final section to think about is the questions. If you carried out the Quescussion, the children may wish to focus on questions arising from Part Three of the story. Working collaboratively the children should write their questions onto sticky notes or strips of paper.

Each group will choose three questions that they think will lead to the best discussion. These should be added to a grid on a large sheet of paper which is divided as follows:

<table>
<thead>
<tr>
<th>I think the answer WILL be in the book.</th>
<th>I think the answer WILL NOT be in the book.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>I think there is just one possible answer.</td>
<td>I think there is more than one possible answer.</td>
</tr>
</tbody>
</table>
Invite each group to add their questions to the quadrant. As they are added, read out each question and invite the class to suggest where it should go. Avoid repetition.

Once the questions have been sorted the group can refer to the book to try and answer them. This could be set to be completed outside the session.

**Final reflection**
- How did it feel to listen and not be allowed to make a comment?
- Did anyone else’s responses surprise you?
- Did something another person say make you change your thinking about the story?

**Key vocabulary**
satisfying, ending, question
During Reading

Digging Deeper

<table>
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<tr>
<th>Plotting Clockwork</th>
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<tr>
<td>Summarising and sequencing the key events of the story.</td>
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</table>

**Pages:** whole book  

**Duration:** 1 session  

**Purpose**  
*Clockwork* has an intricate and complex plot with several narratives being linked together. Using sticky notes which can be moved around will support understanding of the structure of the narrative and help to make sense of the order of the events.

**Preparation**  
- Sticky notes, one set per group of three.  
- Copies of *Clockwork*, at least one per group of three.  
- A large sheet of paper per group.  
- A camera or tablet to capture still images.

**Process**  
Begin the lesson by asking:  
- How do you plan your stories?

Share ideas then ask:  
- Do you think that *Clockwork* was an easy story to plan? If not, why not? (The children may talk about the multiple narrators, the different stories and the characters who appear in the different stories.)
Share the following quote about Philip Pullman’s planning process:

*I use those Post-it notes - the smallest yellow ones. I use them for planning the shape of a story. I’ll write a brief sentence summarising a theme on one of them, and then I’ll get a very big piece of paper and fill it up with sixty or more different scenes, and then move them around to get the best order… I have pictures in my mind like daydreams. Like dreams, they can stay with me. If they’re good, they will keep coming back.*

From *Creating Writers* by James Carter

Organise the class into groups of three and distribute sticky notes and a large sheet of paper to each group. The groups should:

- Select the most important scenes in the story, referring to the book to clarify.
- Write a sentence on the sticky note to summarise the scene.
- Organise the scenes using the large piece of paper to represent the plot of *Clockwork*.

The most challenging part is choosing how to arrange the scenes to represent the multiple stories contained within the book. Monitor the groups, stopping to give support where needed. Support may be needed to be concise in their selection as well as how best to organise the events. Stop the class at key points to share challenges faced and invite solutions. Once the plans have been completed, the groups should move around the room looking at the plans and comparing the shape to theirs. Ask:

- Have other groups chosen different events?
- Has any other group arranged their events in a different way to you?
- Would you change anything about your order?

While they do this, capture a still image of each plan.

Give time for the groups to return to their work and make any changes they want to in light of seeing the work of others.

**Final reflection**

- What were the challenges you faced today?
- What was the most challenging aspect of the learning?
- Were there ways of making connections between the different parts of the story?

The class may be interested to read where Philip Pullman’s first ideas for the story came about:

*The first notion I had of that was of a … thing like a piece of clockwork. I like looking at how things work. I stood in the Science Museum for a long time one day memorising all the connections in one of those big old iron clocks from a church tower, and I loved the way that this bit moving in this direction made that bit move in that direction. It didn’t mean anything, because what a clock means is the time, and I wasn’t looking at it to tell the time, after all. It was just technical.*
And I thought, suppose I tried to tell a story like that - how might it work? If I had this bit folded inside that bit, and yet connected to this other bit somewhere else - how could I make them all join up? And how could I make them all move when the first bit moved? That’s how I started: just fitting the bits together.

Philip Pullman Daemon Voices P153

**Key vocabulary**
plot, scenes, summarising, connections, related

---

**Who is Telling the Story?**

Exploring the role of the narrator and identifying the different narrative voices in the story.

**Pages:** whole book

**Duration:** 1 session

**Purpose**
Stories can be told in different ways and the narrator is the imaginary person who provides the point of view and steers the response of the reader. *Clockwork* has an unusual style of narration because multiple narrators tell the story. Exploring the different narrative voices supports children’s understanding of point of view and the ways the author can speak directly to the reader using the transferred storyteller mode.

**Preparation**
- Download the example Think Aloud Captions script and adapt if necessary.
- Copies of *Clockwork*, one per pair.
- Copies of Who is Telling the Story? one per child.
- Write the word ‘narrator’ on the board.

**Process**
Write the word ‘narrator’ on the board and ask pairs to discuss:
• What does this word mean to you?
Working together they should think of a definition for this word. Share the following definition:

A person who tells a story. (Cambridge Dictionary)

Now ask:
• Who is the narrator of Clockwork?
The children should identify that the story has more than one narrator. Distribute copies of Who is Telling the Story? one per child, and copies of Clockwork for reference. Once complete, compare with a partner before sharing with the class:

<table>
<thead>
<tr>
<th></th>
<th>Narrator</th>
</tr>
</thead>
<tbody>
<tr>
<td>Preface</td>
<td></td>
</tr>
<tr>
<td>Part One</td>
<td></td>
</tr>
<tr>
<td>Fritz’s Story</td>
<td></td>
</tr>
<tr>
<td>Part Two</td>
<td></td>
</tr>
<tr>
<td>Part Three</td>
<td></td>
</tr>
<tr>
<td>Boxed Captions</td>
<td></td>
</tr>
</tbody>
</table>

• Why do you think Philip Pullman might have chosen to have more than one narrator?
• How would the story have been different if it was narrated exclusively by one of the narrators?

The final part of the session focuses on the boxed captions where the narrator speaks directly to the reader and uses the Think Aloud strategy to explore the author’s purpose. There is an example script available to download which can be adapted.

Once you have modelled the Think Aloud process, pairs should read the remaining captions and Think Aloud in the same way to identify the different purposes for the captions and comment on the style of the narration.

Final reflection
• Who controls a narrative where there is more than one narrator?
Should we always believe the narrator?
Is the narrator’s story the only version of the story?
Can you think of any other examples of stories where a narrator has spoken directly to you? (Rudyard Kipling’s *Just So Stories* and Lemony Snicket’s *A Series of Unfortunate Events* are both examples of this.)

Key vocabulary
author, narrative, manipulation, perspective, narrator, point of view, aside

Investigating Punctuation

Using Echo Reading to support understanding of multi-clause sentences and investigating the use of punctuation.

Pages: 11-12, 17, 50-51, 83-4

Duration: 2 sessions

Purpose
Philip Pullman uses long, complex sentences in his writing. Lengthy multi-clause sentences can be tricky to read and retain meaning. Children need plenty of opportunities to practise reading aloud to support their increasing fluency. Prosody, the patterns of stress and intonation, often needs explicit attention. The following process gives the opportunity to focus in on placing of pausing when reading longer multi-clause sentences, which in turn supports a more nuanced reading of text. This process is not necessarily about reading faster but reading thoughtfully. These two linked sessions move from echo reading to support fluency to investigating the punctuation used by the author.

Preparation
- Read the opening of the story to prepare for the Echo Reading.
- Copies of Punctuation Investigation, one per pair.

Process
Read the opening paragraph of Part One of the story (p11) aloud first then the children echo back the paragraph. Continue to read in this way to the end of the p12. Draw attention to any decisions you make as you read aloud, e.g. ‘I paused here because…’, ‘I added expression here to emphasise…’, ‘I read this part slowly because it’s a long sentence with lots of clauses. Invite the children to give their thoughts on any particularly tricky parts as well as suggestions to help with the reading.
**Teacher’s note:** extend the length of passages as children become familiar with the technique so that they are reading rather than relying on memory

Paired reading: Each child reads p13 with the other child offering support. They should then swap roles. These pairings can be self-selected or chosen by the teacher for pedagogic purposes.

Repeat the process for p15. This time read the whole page before asking the children to echo back.

Finally, ask the pairs to read aloud p16-21. They should read a paragraph each, continuing to support each other with tricky parts. Swap roles and repeat. Ask each pair to choose the page they feel most confident to read aloud to another pair.

Ask:
- Is there anything you noticed about the way Philip Pullman writes?

Draw attention again to the long sentences which are used. Tell the class that they are going to be investigating the range of punctuation he uses.

**Share the following quote:**

*Writing a story is going on a journey without a map. Advice to young fiction writers: take an interest in the craft. Learn to punctuate. Buy several dictionaries and use them. If you’re not sure about a point of grammar, look it up. Take a pride in the tools. Keep them sharp and bright and well-oiled. No-one else is going to look after the language if you don’t.*

Philip Pullman in *Creating Writers* by James Carter

Distribute the Punctuation Investigation resource to pairs. They first need to highlight the different punctuation marks used in the two passages. They then list the punctuation marks in a table like the one below and try to work out why they have been used.

<table>
<thead>
<tr>
<th>Punctuation Mark</th>
<th>Reason for use</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

If the children are unsure about the use of any of the marks, stop to clarify. They should list the following punctuation: full stops, commas, capital letters, semicolons, apostrophes, dash, brackets, dash, ellipsis.
Teacher’s note: this might make a convenient stopping point.

Share the following sentence with the class:

*Even Prince Otto in his madness didn’t believe that a clockwork toy could resemble a living child but the silver they mined in Schatzburg was not the same as other metals.*

The children should attempt to read the sentence to a partner. Ask:

- How easy is it to read this?
- What makes it difficult?
- Is anything missing?

Invite suggestions from the class about where the missing punctuation should go. You could tell them that there are two commas and a semicolon missing to give additional support. Show the correct sentence and talk about the positioning of the commas and semicolon:

*Even Prince Otto, in his madness, didn’t believe that a clockwork toy could resemble a living child; but the silver they mined in Schatzburg was not the same as other metals.*

Practise reading the sentence aloud using the punctuation to support expression and convey meaning.

Distribute copies of the Missing Punctuation resource to pairs to add in the missing punctuation. The first two passages have the punctuation inside the sentences removed. The third passage has no punctuation at all. The pairs should read the passage out loud several times to get a sense of the meaning. You might choose to tell them that this passage contains two sentences. It also contains a colon which provides an opportunity to teach the difference between colons and semicolons.

**Final reflection**

- Do you think Philip Pullman uses such long and complex sentences for a reason?
- How would it be different if he used a series of short sentences?
- What reasons would give to make the point that punctuation is important?

**Key vocabulary**

full stops, commas, capital letters, semicolons, apostrophes, dash, brackets, dash, ellipsis
**What’s in a Name?**

Investigating the meaning and significance of character names.

**Pages:** whole book

**Duration:** 1 session

**Purpose**
Names often offer insight into the traits of characters. They can lead to expectations on the part of the reader about the way the characters may behave or associations we might make.

**Preparation**
- Copies of What’s in a Name? One per pair.
- A selection of dictionaries and encyclopaedias. Internet access could also be useful for the class to search for names and words.
- [https://www.behindthename.com/](https://www.behindthename.com/) is a useful website for finding the etymology and meaning behind names.

**Process**
Begin with a challenge for groups:
- How many character names can you remember?
Give a time limit of 3 minutes to see which group can name the most characters. Share the lists and see who remembered the most.

Next distribute the What’s in a Name? sheet to pairs.

The first thing the pairs should do is to identify any names which are already familiar or that they know something about already. They may identify that Gretel is the name of a character from Hansel and Gretel, a traditional tale. They may also make the connection that she saves her brother by tricking the witch.

Pairs should fill in the chart beginning with any connections they can make before using dictionaries, encyclopaedias, name meaning websites etc to complete it. Some prompts for making connections are:
- Have you seen this name in another story?
- Do any parts of the name have a particular meaning?
Now that the connections have been made, the children should discuss why this name has been chosen for the particular character. Further prompts are:

- What kind of character is this?
- Does the name reflect the way they behave in any way?
- What might the author be trying to say about this character by giving them this name?

**Teacher’s note: some background knowledge that may be useful about the names is found below:**

<table>
<thead>
<tr>
<th>Name</th>
<th>Meaning and Connection</th>
</tr>
</thead>
<tbody>
<tr>
<td>Florian</td>
<td>Could come from flora which is related to flowers.</td>
</tr>
<tr>
<td>Otto</td>
<td>Otto could be a variant of the word attar. Rose Otto or attar is the oil extracted from a flower. The flower (Florian) need the oil (Otto) to be lubricated and live.</td>
</tr>
<tr>
<td>Mariposa</td>
<td>Spanish for butterfly. In English a mariposa lily has showily blotched flowers. The name could be split in two, e.g. mari/posa (poser).</td>
</tr>
<tr>
<td>Dr Kalmenius</td>
<td>Kalmia is a type of mountain laurel. It has beautiful flowers filled with poisonous nectar.</td>
</tr>
<tr>
<td>Fritz</td>
<td>The dictionary definition of Fritz is a state of disorder or disrepair.</td>
</tr>
<tr>
<td>Gretel</td>
<td>The name Gretel means ‘bearer of light’. Gretel in the traditional tale, Hansel and Gretel, rescues her brother by tricking the witch.</td>
</tr>
<tr>
<td>Herr Ringelmann</td>
<td>The ‘ring’ part of the name could refer to the bells ringing inside the clock.</td>
</tr>
<tr>
<td>Sir Ironsoul</td>
<td>When used as an adjective, iron can mean stern, harsh, strong, unyielding, inflexible, rigid, sturdy, strong, robust or hard.</td>
</tr>
</tbody>
</table>

**Final reflection**

- How far are the names of the characters linked to their fate?
- Which names have positive connotations, and which have negative connotations?

**Key vocabulary**

etymology, meaning, connection, positive, negative, fate
Building Suspense

Exploring how authors build suspense.

Pages: 78-81

Duration: 1 session

Purpose
Suspense is when the reader knows that something is going to happen, something horrifying, exciting, unusual, alarming or frightening. Suspense can occur in any story when tension is built up. Close study of a part of the story where suspense is built will support children in identifying aspects of the author’s technique which can be applied to their own writing later in the sequence.

Text marking can support the comprehension of texts in different ways. One level it can be used to direct children to identify specific features, perhaps used with a marking key. Alternatively, if can be used to support children’s thinking, asking them to locate parts of a text that they find particularly affecting or effective. Text marking is an active process and children can be taught to use this as an independent strategy when working with unseen texts, for example, when taking end of key stage assessments.

Preparation
- Prepared enlarged (A3) photocopied p78-81 for annotating, or the use of sticky notes. Text marking is preferred for this process.
- Highlighter pens.

Process
Begin by asking pairs to discuss:
- What is suspense?
Share ideas before reading Philip Pullman’s words about suspense:

*It really does help to know that surprise is the precise opposite of suspense. Surprise is when something happens that you don’t expect: suspense is when something happens that you do expect. Surprise is when you open a cupboard and a body falls out. Suspense is when you know there’s a body in the cupboard but not which cupboard. So you open the first door and ...no, not that one. And up goes the suspense a notch.*

Philip Pullman talking about suspense in *Creating Writers* by James Carter
Begin by asking the children to read from p78, ‘At the same time as….’ to p81, ‘and the knight drew closer and closer.’

Ask pairs to mark the text:
- by circling anything that they don’t understand
- highlighting and annotating fragments of language (words, phrases and sentences) that they find particularly effective in building suspense. The annotation should explain why they think their examples are effective.

Gather the class.

First of all, consider any areas of puzzlement and clarify meaning.

Then share examples of effective language, evaluating and in particular explaining its effect in use with close reference to the text. Introduce the term, ‘foreshadowing’ and explain that it is a device used to build suspense. Hints, actions and setting can be used as clues to future events. Look back at the section and find examples of this technique.
- What are the signs that things will not turn out well for Karl?

**Final reflection**
- Can you find any other places where suspense is built effectively in the story? (Another passage to explore is the end of Part Two.)

**Key vocabulary**
suspense, foreshadowing

‘He’s not a cheerful fellow at the best of times.’

Digging deeper into the character of Karl through Readers Theatre.

**Pages:** 16-17, 37-40, 70-73, 78-81

**Duration:** 2 sessions
Purpose

*Clockwork* is rich in dialogue and reading the words the characters say will help develop a sense of the character’s voices and distinct personalities. Readers Theatre is used to allow children to inhabit the characters. Voicing their words helps with identification, at the same time aiding reading fluency. Getting under the skin of Karl through Readers Theatre will in turn support exploring his motivations and character traits.

Preparation

- Copies of the Readers Theatre script, one per child.
- Copies of *Clockwork*, at least one between two.
- Copies of the Diamond Nine resource, one per child.

Process

Begin by asking a question about Karl for pairs to discuss:

One of the villagers in the tavern says of Karl, ‘*And he’s not a cheerful fellow at the best of times*.’

- What does this tell you about him?
- How much is his failure to make the figure a reflection on his behaviour?

Explain that you are going to be digging deeper into the personality of Karl and how this affects how he behaves and the choices he makes. If Readers Theatre is new to the children, explain how it works. Generic guidance on using Readers Theatre is outlined in the strategies section of this website.

Organise the children into groups of three. There are two Readers Theatre scripts. Both have been arranged into three parts. If a group is working with adult support, then the adult could take on one of the roles.

Refocus the groups periodically and share work in progress. As the groups work, ask:

- Are you learning more about Karl through reading his words aloud?
- What new insights are you finding?

There is no need for the children to memorise the words as they have the script with them at all times.

Gather the class and ask volunteer groups to share their prepared Readers Theatre.

Teacher's note: if you are splitting the sessions, this may be a convenient stopping point.
The groups should now turn to copies of the book to explore Karl further. The two key sections come later in the story on pp70-73 and pp78-81. Invite the groups to read these sections aloud. They could read together or divide into sections.

Distribute copies of the Characteristic Cards

Clarify the meaning of any unfamiliar vocabulary. Target words have been selected from the characteristics sheet. It is anticipated that children have heard these words but may not be completely confident with the meaning, whereas other words on the list will be more familiar. Spend some time looking up definitions and composing sentences.

Now distribute the Diamond-9 resource to the groups.

- First the group must choose 9 character traits which are most relevant to Karl.
- To complete the Diamond-9 activity, the children will work collaboratively in to arrange these characteristics according to how important they think they are to the fate of Karl.
- The characteristic that they consider to be most important goes at the top of the diamond and the least important at the bottom and this should be decided as a group through discussion and justification of opinions.

When the groups have completed their Diamond-9, give time for each group to explain which word they chose to go at the top and give their reasons why.

Final reflection
- Did hearing what another group said about their most important character trait make you rethink your choice?
- When do you think Karl’s fate was decided? At which moment in the story?
  - He doesn’t make the figure.
  - He accepts Sir Ironsoul.
  - He chooses to swap Sir Ironsoul for Prince Florian.
  - He ignores Putzi the cat.

Teacher’s note: this lesson leads into the Review and Reflect lesson, Does Karl Deserve his Fate?

Key vocabulary
desperate, foolish, ambitious, conscientious, arrogant, compassionate, gullible, malicious, loyal, rash, persistent, petulant, responsible, sly
Character Inference

Exploring how we can make inferences about characters from the way they are described.

**Pages:** whole book

**Duration:** 20 minutes

**Purpose**
This short lesson provides the opportunity to make inferences using quotes from the story. Effective writers ‘show’ rather than ‘tell’ and this is a good example of how to do this.

**Preparation**
- Copies of the Character Inference resource, one per pair.

**Process**
Distribute copies of the Character Inference resource to pairs and give time to discuss the inferences that can be made about the character. If there is time, challenge the pairs to find quotes where inferences can be made about other characters.

**Final reflection**
- If you wanted to show that a character was foolish, what might you write?

**Key vocabulary**
inference
After Reading

Review and Reflect

Does Karl Deserve his Fate?

A discussion about major themes.

**Pages:** whole book

**Duration:** 1 session

**Purpose**
Themes are the big underlying ideas that are central to the story and express the point of view of the author. The theme may include morals, life lessons, big concepts or reflections on human nature. The theme can usually be expressed in a sentence for instance, 'life’s trajectory is predetermined by fate.' rather than a single word ‘fate.’ Themes are not usually explicitly stated, with the exception of fables which end with a written moral. They have to be inferred. Inexperienced readers may find this hard. Strategies can be employed to help children become more adept and reflecting on the themes, or underlying ideas.

In this lesson understanding of fate theme is developed by considering ‘What if...’ questions related to the choices Karl makes and discuss whether Karl deserved his fate.

**Preparation**
- Print the two statements and put one on one side of the classroom and the other on the opposite side: *Karl deserved his fate. Karl did not deserve his fate.*
- Copies of *Clockwork*, at least one between two.
- Copies of the T Diagram, one per child.
Introduce the term ‘Fate’
- Is this a word you have heard before or seen it written down?
- In what context have you heard or seen it?

Explain that fate is used to mean the unravelling of events that are beyond your control. They are regarded as predetermined. An individual is powerless to change fate. Refer back to the ‘He’s not a cheerful fellow at the best of times.’ lesson in the Digging Deeper section and the final reflection:
- When do you think Karl’s fate was decided? At which moment in the story?
  - He doesn’t make the figure.
  - He accepts Sir Ironsoul.
  - He chooses to swap Sir Ironsoul for Prince Florian.
  - He ignores Putzi the cat.

Ask:
- What if Karl had made a different choice? How would that have affected the outcome?
- When could he have changed his fate?

Share the following two statements:
Karl deserved his fate.
Karl did not deserve his fate.

Distribute copies of the T Diagram and ask the children to write the two statements in the top row. The pairs should now refer to the story to make notes under each statement.

Once complete, ask the class to decide which statement they agree more strongly with and to move to the side of the room where the statement is. When they have moved, ask the children to talk to those around them about why they made that choice.

Next they need to work together (the group can be made smaller at this point by organising them into groups of three or four) to try and persuade the other group that their point of view is correct. Share arguments and see if anyone has changed their mind.

Final reflection
Give time for the learning in this session to be consolidated through writing. The children should independently write a paragraph beginning either:
Karl deserved his fate because...
Karl did not deserve his fate because...
Evil or Genius?

Exploring the question of whether Dr Kalmenius is evil or could be argued to be a genius.

**Pages:** whole book

**Duration:** 1 session

**Purpose**
Dr Kalmenius could be labelled as evil and it could be argued that his actions lead to the deaths of two men, Prince Otto and Karl. On the other hand, it could be said that he is simply doing what they ask. Considering the question of whether he is evil or a genius leads to a more nuanced reading of the story.

**Preparation**
- Copies of *Clockwork*, one each if possible.

**Process**
Distribute copies of the Dr Kalmenius characteristic cards and the Diamond-9 organiser.

Organise the class into groups of three. To complete the Diamond-9 activity, the children will work collaboratively to arrange these characteristics according to how they would describe Dr Kalmenius. The characteristic that they consider to be most important goes at the top of the diamond and the least important at the bottom and this should be decided as a group through discussion and justification of opinions.

Gather the class. Ask each group to share their top characteristic, giving reasons for their choice.
Now pose the question:
- Is Dr Kalmenius evil or a genius?

The drama convention, Spectrum of Difference, (Neelands 2015) is useful here for the children to give their answer. The members of the class will place themselves on an imaginary line linking the two alternatives:

Evil ................................. Undecided ................................. GENIUS

An open mind is indicated by placing oneself centrally, while the closer one stands to a chosen alternative, the stronger one's support. The activity is conducted in silence.

Once the children have chosen their positions, ask them to defend them through reference to the text.

The final part of the lesson involves the children writing a response to the question:
- Is Dr Kalmenius evil or a genius?

Final reflection
Consider how Dr Kalmenius would answer this question.

Use hot-seating with a confident child in role as Dr Kalmenius, answering questions and justifying his actions to explore this further from an alternative point of view.

- Can people be purely good or purely evil? (This is a very complex question. Allow children to express their point of view. Opinions about this are likely to change and develop as they mature and gain more life experience).

Key vocabulary
defend, justify, evil, genius, clever, innovative, monstrous, kind, brilliant, heartless, ruthless, cruel, visionary, ambitious, malevolent, despicable, sinister, virtuous, benevolent
Clockwork Themes

Identifying the themes in *Clockwork*.

**Pages:** whole book

**Duration:** 1 session

**Purpose**
Children are often more familiar with identifying plots, structures and characters of a story, but less confident in identifying themes. This lesson enables the children to consider a number of given themes related to *Clockwork*, and to find and discuss evidence which supports chosen them. Themes cards are a supportive way of introducing language that helps children discuss ideas. Some children may not need this scaffold.

**Preparation**
- Copies of *Clockwork*, at least one between two.
- Print copies of Clockwork Themes, one per pair.
- Print copies of the Finding a Theme organiser, one per pair (if you are going to use it).
- Copies of *Clockwork*, one per pair.

**Process**
Give out the theme cards to pairs:
- Which themes do you think are most relevant to the story?
- Which least relevant?
- For those which you thought most relevant, what evidence is there to support your ideas.

Present the evidence alongside each theme. For some themes there may be more than one piece of evidence.

Alternatively, the children could work to identify the themes themselves by using the Finding a Theme organiser. Elements that will help to identify the themes include:
- the source of conflict in the story and an analysis of how the conflict is resolved
- charting the development of major characters, particularly what characters learn in a story
- identifying quotations in the text that sum up the theme or big idea.
Using a graphic organiser will help children analyse and visualise their thinking

Working in pairs, use the Finding Theme sheet to identify one of the themes from this story.
- Can you find key quotations that help you identify the theme?
- Must any big decisions be made?
- How are the big decisions resolved?
- What happens to the characters at the end of the story?

Ask the children to talk through ideas with a partner and then make notes using the graphic organiser. Gather the group and compare the themes each pair has identified.

Ask, has anyone in the group made you think differently about this story?

Final reflection
Make connections to other texts by asking:
- Did the themes in Clockwork remind you of other stories in any way?
(Some stories which share similar themes are Pinnochio, Frankenstein, The Picture of Dorian Gray, How to Live Forever and The Nightingale)

Share the following quote about Clockwork from Philip Pullman’s book, Essays on Storytelling:
I realised I could use the story to say something about the inexorable nature of responsibility. If you have a child, you should look after him. If you make a promise, you should keep it. If you start a task, you should finish it. If you begin telling a story, you should take it to its end and not run out halfway through. (In Clockwork, my storyteller, Fritz, is irresponsible, because he thinks he can perform a story without rehearsing it. If he’d rehearsed it he’d never have had any trouble.)

Ask:
- Does this change your thinking about the themes in any way?

Key vocabulary
theme, creativity, responsibility, fate, mortality, everlasting life, wishes
Writing Opportunities

Finishing Fritz’s Story

Writing the end of Fritz’s story.

**Duration**: 1 session

**Purpose**
Retelling a story is more than simply recalling facts. It allows children to organize and to describe events, which enhances their comprehension.

**Preparation**
- Copies of the Flow Map, one per child.
- One enlarged Flow Map for collaborative planning.
- Copies of *Clockwork*, one per child if possible.

**Process**
Explain that the class are going to complete Fritz’s story. Use the Flow Map to plan what happens, using the large box for main events and the smaller boxes for additional detail. Use the enlarged version to model planning.

Next, pairs should use the Flow Map to tell the story orally, just as Fritz would have done.

Finally, the children can write their version of Fritz’s story.

**Final reflection**
- What would Fritz think of your story?
- How easy was it to complete the story? Discuss the challenges.
Writing in Role

Writing about the events of the story in role as one of the townspeople.

Pages: 86-92

Duration: 1 session

Purpose
In this session, the children are asked to recast the narrative as a first-person account from the point of view of one of the villagers.

Preparation
• Copies of Clockwork, one per child or pair.

Process
Re-read from p86, ‘The morning came.’ Introduce the idea of gossip by asking:
• What do you think the people of the town would have been saying to each other?

Organise the class into groups of six. Each member of the group will take on the role of different characters in the story and talk about the events in the story in the form of gossip, rumour and speculation. Imagine what each person would say happened to Karl and how Gretel came to be in the clock with the mysterious boy.

Now the class will write in role as one of the townsfolk, reflecting on the events of the previous twelve or so hours.

Final reflection
• How easy did you find it to talk about the events from a different point of view?

Key vocabulary
gossip, speculation, rumour
Wider Learning Opportunities

The Flowers of Lapland

Exploring staff notation through the melody in the story.

Pages: 38

Duration: 1 session

Purpose
The haunting melody whistled by Dr Kalmenius to stop Sir Ironsoul is recorded within the story which gives the opportunity to learn about staff notation and to consider how this melody adds to the atmosphere.

Preparation
- Enlarge the notation for The Flowers of Lapland (from p28).
- Copies of Clockwork, at least one per pair.
- Link to the BBC Bitesize webpage which contains background information about staff notation: https://www.bbc.co.uk/bitesize/articles/z3fysrd
- Link to a performance of the melody: https://www.youtube.com/watch?v=cwjbvxhj018
- Sinister music such as Saint Saens, Danse Macabre

Process
Begin by showing the stave on p28 with the Flowers of Lapland tune. Depending on how familiar the children are with staff notation you may want to spend some time looking at the BBC webpage which contains background information

Share the children's experiences of using staff notation, some may have music lessons and be able to share that experience.

Give time for pairs to experiment with trying to work out what the melody would sound like. They should use their voices for this. If you have musicians in the class who could play the piece, give time for this now. Next share the video of the piece being performed.
The notation is shown at the same time. Ask:
- How does this melody make you feel?
- What does it add to the mood and atmosphere of the story to have a recurring piece of music threaded through the narrative?

Listen to a piece of sinister music, such as Danse Macabre and ask:
- How does this piece of music make you feel?
- Which character would this music go with?

The final part of the lesson involves the children composing short melodies to accompany other characters. Begin with Dr Kalmenius and ask:
- What impression would you want to give of Dr Kalmenius?

Give time for pairs or groups of three to compose. Some children might be able to record their composition using staff notation or simply make a note of the rise and fall of the notes as well as any pauses.

**Choose a contrasting character to compose a melody for, such as Gretel.**

**Final reflection**
Give time for the compositions to be shared and ask:
- How does music add to the atmosphere of the story?
- Can character be expressed through music?

**Key vocabulary**
staff notation, pitch, duration, stave, atmosphere, mood
Additional Resources

Books

*Strange Star* by Emma Carroll
A thrilling Gothic novel which features the *Frankenstein* author, Mary Shelley, and an evil scientist who may have a little in common with Dr Kalmenius.

*The Wolves of Willoughby Chase* by Joan Aiken
A gripping adventure set at a time in history that never happened when England was overrun with wolves.

*The Dark is Rising* by Susan Cooper
One of the greatest fantasy sequences ever written.

*The Shadow Cage* by Philippa Pearce
A suspenseful collection of short stories.

*The Screaming Staircase* by Jonathan Lockwood
The first in a chilling series full of suspense, humour and truly terrifying ghosts.

*Uncle Montague’s Tales of Terror* by Chris Priestley
A blood curdling short story collection - not for the faint hearted!

*I Was a Rat* by Philip Pullman
Another fairy tale from the author.

*Northern Lights* by Philip Pullman
The first in the Dark Materials trilogy. A challenging read for mature and experienced readers.

Other stories with the theme of 'be careful what you wish for':

*Old Man Kangaroo* by Rudyard Kipling

*The Galoshes of Fortune* by Hans Christian Andersen