Year 7 – *A Christmas Carol* - Cove School

Stimulate and Generate	Capture, Sift and Sort	Create, Refine and Evaluate

1. Why are we so attracted to 'difficult' characters? *Pupils are developing their understanding of how characters can be established and ways that we often find entertainment in characters who break social conventions*
 • Pupils explore a range of controversial and/or unpleasant characters and the way they can engage readers and audiences (e.g. *As Good As It Gets* opening, Katie Hopkins, twitter exchanges, comedy clips)
 • Discuss how characters break social norms and expectations and why this is often used to create comic effect
 	
 Key Learning:
 Engagement and **Comprehension**
 • Participate in discussions about texts that are read to them and those they can read for themselves, building on their own and others' ideas and challenging views courteously
 • Apply own experience and growing knowledge of the world to understand texts
 	
 2. What are the social norms of Victorian society? *Pupils are building their understanding of the social and historical context of the novel*
 • Pupils research Victorian values and manners through a range of images and fiction and non-fiction sources linked to manners, clothing, religion, poverty, charity, Christmas etc. (e.g. JH Newman's description of a Victorian gentleman, images, adverts)
 • Pupils act out polite conversations about different topics (e.g. the poor, Christmas) using Victorian manners and reflecting Victorian values
 • Discuss how/whether values and manners have changed today
 	
 Key Learning:
 Comprehension
 • Explore how the context in which texts are set and written can alter meaning
 • Apply own experience and growing knowledge of the world to understand texts
 	
 3. How does Dickens create an interesting character in Scrooge? *Pupils are building their understanding of a complex text and making inferences rooted in the text*
 • Read from the beginning of Stave One to '*Scrooge resumed his labours … and in a more facetious temper than was usual with him.*'
 • Teacher models think-aloud annotation on the extract '*Oh! But he was a tight-fisted… 'nuts' to Scrooge'* including modelling how to work out the meaning of unfamiliar vocabulary and/or clarify complex sentence structures, inferring from details, exploring symbolic use of the heat and cold, savouring figurative language etc.
 Ongoing assessment of reading in lesson – circulate and give verbal feedback/in-flight notes
 • Pupils explore the character of Scrooge as presented in the opening part of the text. This has the potential to be a thoroughly explored double-page spread (or more) in exercise books – possible activities include: 'role on the wall' (annotate a human figure around the outside with quotations from the text about the character; inside the figure, add inferences/conclusions about the character's personality and motivations); creation of quotation bank; use of images to explore figurative language used to describe him; 'zones of relevance' task (target shape to classify how appropriate descriptions of the character might be – supply range of possible interpretations and pupils rank these, i.e. bullseye = most apt descriptions, outer ring = just about possible, outside target = incorrect interpretations) *show pupils a model of expectations of content and layout/presentation
 	
 Key Learning:
 Comprehension, Inference, Evidence and **Writer's Craft**
 • Build understanding and check the text makes sense by: re-reading; asking questions; discussing understanding; inferring meaning; making predictions and exploring connotations, including how different connotations can co-exist
 • Justify inferences with evidence, picking out key words and phrases that explicitly and implicitly show feelings or ideas and explaining their effect on the reader
 • Discuss and compare writers' methods and choices (e.g. use of character viewpoint, dialogue, structural features, presentation, choice of vocabulary), considering the impact on the reader
 	
 4. How does Scrooge break Victorian social norms? *Pupils are applying their understanding of the social and historical context of the novel to build greater understanding of the author's intentions and effect on the reader in creating the character of Scrooge*
 	
 • Focus on passages where Scrooge has conversations with his nephew and with the two 'portly gentlemen' collecting for charity
	8. Why does Dickens use a 'flashback' narrative and how does he structure this? *Pupils are learning about the writer's craft and considering the impact of the writer's choices*
	 • Read Stave Two 'The First of the Three Spirits'
	 • Pupils begin to create a timeline of Scrooge's life – identify where the events narrated in the story would fit if organised into chronological order
	 • Discuss how the text is structured to reveal Scrooge's character and the way he changes - how does the use of the flashbacks in this chapter deepen our understanding of how Scrooge's personality has developed?
	 • Pupils create a double venn diagram (three circles in a line with two overlaps) to explore Scrooge's character in a) the scene as a boy b) the scene with his fiance and c) Stave One – differentiation: supply pupils who need support with personality comments to position within the diagram; pupils who need challenge should annotate outside the circles with explanations of why Scrooge changes and what has affected him – in-lesson assessment of reading
	
	 Key Learning:
	 Comprehension and **the Writer's Craft**
	 • Track individual characters, ideas and themes through the text, picking out the key moments that exemplify aspects of these
	 • Discuss writers' methods and choices (e.g. use of structural features), considering the impact on the reader
	 • Recall ideas, and skim and scan to extract information about a given focus, making choices about content, presentation and organisation of notes
	 • Build understanding and check the text makes sense by: re-reading; asking questions; discussing understanding; inferring meaning
	
	 9. How does Dickens create a happy atmosphere?
	 • Read Stave Three 'The Second of the Three Spirits' to 'for Christmas daws to peck at if they chose.'
	 • (Watch film to this point)
	 • Pupils annotate the passage starting at 'For the people who were shovelling away…', highlighting and annotating the details and language used to create a happy atmosphere, making notes on techniques, connotations and effect on the reader (teacher models the start; guided group to work with teacher; other pupils work independently – consider support needed for independence, e.g. glossary, image bank??)
	 • Show clip of Christmas shopping sequence in Love, Actually (check!) or Elf
	 Apprentice writing
	 • Pupils write a short description of the scene using features of description used by Dickens – repetitive sentence openers, use of carefully constructed similes and metaphors with positive connotations, personification
	 Success Criteria/Key Learning
	 Engagement and **Writer's Craft**
	 • Imitate distinctive elements of a characters voice/ writer's style in their own writing
	 • Use a range of figurative language for impact
	 • Use a wide range of clause and phrase structures for impact, varying their position within a sentence
	
	 10. The True Meaning of Christmas *Pupils are making connections between the text and the wider world*
	 • Explore ideas about 'perfect' or 'magical Christmases in literature and film, using clips e.g. Harry Potter, The Lion, the Witch and the Wardrobe, Elf etc.
	 • Read Stave Three from 'But soon the steeples called good people all to church…' to end
	 • Watch the film to the end of the scene with the Cratchits
	 • Pupils write or present about how the Cratchits have a 'perfect' Christmas despite their poverty
	 • Add notes to Scrooge timeline
	 Key Learning:
	 Engagement and **Comprehension**
	 • Select and summarise the main information in a text and similarities and/or differences between texts in their own words
	 • Apply own experience and growing knowledge of the world to understand texts
	 • Show understanding and empathise with the characters' or writers' feelings in familiar contexts, linking wider experiences to the text
	
	 11. Poverty at Christmas *Pupils are exploring how writers can present facts and opinion to persuade and influence the reader*
	 • Read a range of emotive and opinionated non-fiction texts centred around Christmas (e.g. Salvation Army adverts)
	 • Explore the ways the writer/designer seek to influence the reader:
	     o Persuasive and emotive language
	     o Features of layout and presentation
	     o Use of fact and opinion
	     o Uses of different styles and levels of formality in different sections e.g. direct address to the reader, anecdote, instruction, explanation
	 • Capture understanding through annotation, notes and/or analytical paragraphs (use as a WAGOLL) – create a set of success criteria for creating an effective persuasive text
		14. Explore Victorian letters *Pupils are learning about the conventions of letters, including vocabulary, forms of address, organisation, presentation*
		 • Pupils explore a range of exemplar letters and Christmas cards – both real and created if necessary
		 • Collate a vocabulary bank from the novel
		 • Imitate sentence structures and phrasing
		 • Discuss and explore audience, purpose and style of letters – distinctive features of a form with <u>one</u> intended reader
		
		 Teachers to use shared writing strategies to model to the pupils how to adopt a Victorian style in their own writing.
		 Pupils to work in pairs initially on their final written outcome to support each other on how to adopt this style, before finishing their pieces independently.
		
		 Final Written Outcome: Letter from Scrooge to a choice of Belle, Bob Cratchit, the portly gentlemen or his nephew, apologising for his behaviour and explaining how he has now changed – include explanations of reasons for his behaviour in the past and reasons for the changes (but don't mention the spirits)
		 • Discuss how to adjust content to suit the addressee – what does the intended recipient need to know; what would Scrooge reveal or keep hidden?
		 • Conventions of a letter in the Victorian period
		 • Formal (period appropriate) vocabulary and structures
		 • Coherence and construction – sequencing of ideas, management of tenses, use of connectives etc.
		
		 Key Learning/Success Criteria:
		 • Show understanding and empathise with the characters' or writers' feelings in familiar contexts, linking wider experiences to the text
		 • Craft writing, according to purpose, audience, form, genre and viewpoint, utilising appropriate features to influence the reader
		 • Imitate distinctive elements of a characters voice/ writer's style in their own writing
		 • Use a wide range of clause and phrase structures for impact, varying their position within a sentence
		 • Use a full range of punctuation accurately (including colons and semi-colons demarcating clauses)
		 • *Apply and incorporate increasingly complex new vocabulary learnt (including subject-specific terminology, vocabulary from texts read, critical and evaluative vocabulary) to own writing*
		 • Develop and connect appropriate information and ideas between paragraphs and across the whole text using cohesive devices, i.e. create an interesting plot for a story, structuring writing in different ways (flashback, a twist in a story, foreshadowing, interleaving multiple viewpoints); develop an argument that grows from one paragraph to the next.
		 • Spell most words correctly, including complex vocabulary beyond KS2 Spelling Appendix

- Discuss how Scrooge meets and breaks Victorian social rules/norms – possible use of venn diagram or table to explore Victorian social expectations and Scrooge's behaviour – possible differentiation through supply of quotations/notes about these
- Possible introductory activity – annotate image(s) of the conversation (e.g. stills from film) with speech and thought bubbles
- Watch opening of film adaptation and discuss how actors convey the characters' reactions to Scrooge
- Discuss – Is this scene funny?

Key Learning:
Comprehension, Inference, Evidence, Composition and Writer's Craft
- Explore how the context in which texts are set and written can alter meaning
- Make inferences and justify with evidence
- Craft writing according to purpose, audience, form, genre and **viewpoint**
- Use a range of punctuation accurately

5. Can we re-write from a character's point of view?

Assessed piece:
- Pupils rewrite one of these passages from the point of view of the other character (first person narrative), describing the encounter and including the character's reactions to some of Scrooge's dialogue.
Success criteria:
Reading
- Effective re-use of evidence from the text
- Plausible and thoughtful inferences of characters' reactions
- Understanding of Victorian social norms and values
Writing
- Establish and maintain clear character viewpoint
- Effectively integrate dialogue, using correct punctuation and layout, with narrative and description

6. What ideas do we have about ghosts and hauntings?
Pupils are developing their skills in articulating, exploring and deepening their ideas through discussion . They are learning to organise their notes effectively using a graphic organiser.
- Explore ideas about ghosts and haunting through the use of clips, images and oral retellings of ghost stories. Focus on rich dialogic talk and extension/exploration of ideas rather than Q&A. (Possibly use talk stems to support dialogue – mediate and model effective discussion – potentially work with a guided group to build articulacy and confidence for identified pupils)
- Create a mind-map of ideas about hauntings (model mind-mapping for pupils – this is unlikely to be familiar from primary school)

Key Learning:
- Discussion skills
- Note taking skills

7. How is Jacob Marley's ghost used to present Dickens's ideas?
Pupils are learning to explore the themes and messages of the text.
- Read the rest of Stave One.
- Pupils create an annotated image of Marley's ghost, selecting quotations from the text to label details – use flaps so that the quotation is on the upper face and a suggestion of deeper meaning is on the underside (e.g. Marley's jaw sinks down when he unbandages it/makes the reader think about the physical effects of decomposition and feel horror at the idea of death but also find humour because he looks foolish with his mouth wide open) – teacher model this process
- Diamond 9 – pupils sort and rank interpretations of Dickens's message/moral of the story so far and justify their decisions (e.g. through annotation, paragraph, explanation to a partner)

Key Learning:
Engagement
- *Participate in discussions about texts that are read to them and those they can read for themselves, building on their own and others' ideas and challenging views courteously*
- Evaluate texts and elements of texts (such as character, plot, endings etc.) based on personal opinions with clear reference to the content of texts and other texts they have read to justify their responses

Key Learning:
The Writer's Craft
- Recognise and comment on a writer's presentation, organisation of a text and use of main structural features and how these guide the reader
- Discuss how writers use language, including figurative language at word and phrase level, explaining the impact on the reader
- Discuss and compare writers' methods and choices (e.g. use of character viewpoint, dialogue, structural features, presentation, choice of vocabulary), considering the impact on the reader

12. Do we feel sympathetic towards Scrooge by the end of Stave Four?
Pupils empathise with the character and make judgements, justifying their opinions with evidence from the text
- Read Stave Four 'The Last of the Spirits', discussing and questioning to ensure strong comprehension and inference throughout
- Watch the film to the end of the section
- Set up the rules of classroom debate and divide pupils – assign roles and responsibilities
- Model how to construct a coherent argument
- Pupils select and retrieve evidence from the novel to support their side of the argument
- Class debate: This class believes that Scrooge is a thoroughly unsympathetic character
- Sum up key points of the debate in writing, using semicolons and the 'some...; others....' structure
Assess in lesson and feedback orally – could be videoed

Key Learning:
- The conventions of formal debate
- *Participate in discussions about texts that are read to them and those they can read for themselves, building on their own and others' ideas and challenging views courteously*
- Evaluate texts and elements of texts (such as character, plot, endings etc.) based on personal opinions with clear reference to the content of texts and other texts they have read to justify their responses
- Show understanding and empathise with the characters' or writers' feelings in familiar contexts, linking wider experiences to the text
- Select and summarise the main information in a text and similarities and/or differences between texts in their own words
- Use a range of modelled planning approaches to plan writing, considering content, presentation and organisation
- Develop and connect appropriate information and ideas between paragraphs and across the whole text using cohesive devices, developing an argument that grows from one paragraph to the next

13. How does Dickens create a satisfying ending?
Pupils explore the writer's overall viewpoint and intentions
- Discuss – What are the ingredients of a truly satisfying ending? What makes a good story? How do writers structure stories so that endings leave readers feeling satisfied?
- Read Stave Five 'The End of it' (and watch film if wanted)
- Complete Scrooge's timeline, including both possible paths – the vision shown by the Ghost of Christmas Future and the revised version in this chapter
- Pupils write to explain how far they agree that the ending is satisfying and justify their opinions – this could be a double-page spread including a number of elements to support their opinion e.g. story map, timeline, change tracking table, tangled ball of string (pupils identify what story threads needed to be tied up and how these were resolved), moral for the story – many possibilities, not necessarily an extended write, although this is one option – ongoing in-class assessment of reading

Key Learning:
- *Participate in discussions about texts that are read to them and those they can read for themselves, building on their own and others' ideas and challenging views courteously*
- Evaluate texts and elements of texts (such as character, plot, endings etc.) based on personal opinions with clear reference to the content of texts and other texts they have read to justify their responses
- Discuss and compare writers' methods and choices (e.g. use of character viewpoint, dialogue, structural features, presentation, choice of vocabulary), considering the impact on the reader